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AN ESSAY  
ON THE  
ORIGIN AND DEVELOPMENT  
OF  
WINDOW TRACERY  
IN ENGLAND;

*WITH NEARLY FOUR HUNDRED ILLUSTRATIONS.*

BY  
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TO

ALEXANDER JAMES BERESFORD HOPE,  
D.C.L., M.P., &c., &c.,

THIS ESSAY IS DEDICATED

AS THE FINAL RESULT

OF MANY FRIENDLY CONTROVERSIES

IN PRINT, WRITING, AND CONVERSATION.



## P R E F A C E.

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THE present volume consists of an improved and extended form of several papers on the subject of Tracery read before the Oxford Architectural Society at intervals during the years 1846 and 1848. Each of the three first Chapters represents a paper. Of these the second and third are essentially the same as when communicated to the Society, allowing for a searching revision, and for the insertion of passages omitted in reading for want of time. But the first Chapter has been completely re-written, and the fourth is an entirely new addition.

I have thought it advisable to give these particulars, as the dates will sufficiently obviate any suspicion of rivalry with the excellent work by Mr. Sharpe on a nearly similar subject. The latter had not assumed its present form till the whole of my three first parts were all but ready for the press, and the earlier numbers certainly gave no promise that a complete work on Tracery was designed by the accomplished author. Yet had it been otherwise, I cannot but think that the field of architectural literature might easily contain both. Indeed, if I may venture so to speak, it seems to me that both are necessary to a complete working out of our very extensive subject. Mr. Sharpe and myself have, from obvious circumstances, regarded it from such very different points that each has a wide field entirely to himself; it is but seldom that we come across

one another's path, and I do not remember any important difference of opinion when we do. Each has followed out the line to which his own studies and turn of mind naturally directed him, and to which therefore he was most likely to do justice; but on my part at least, most certainly, without at all undervaluing that to which he was less attracted. Mr. Sharpe, at once a Cambridge man and a professional architect, is naturally far more at home than I can pretend to be in principles of mechanism and construction; while my own studies have led me to pay a more diligent attention to the æsthetical part of the subject, to the artistic principles of composition, and the classification and nomenclature of the various forms which tracery has assumed. In his own department, Mr. Sharpe has proved himself a worthy companion of Professor Willis; his views of the *origin* of tracery are so sound and clear, and at the same time so elaborately drawn out, that, had they appeared earlier, I should probably have entirely eliminated my own remarks on the same branch of the same subject, so exceedingly meagre must they appear beside them. On the other hand, Mr. Sharpe attempts hardly any classification of the minuter varieties of tracery; and his scheme involved but a very slight notice of the Flowing style, and none at all of the Flamboyant and Perpendicular.

In these parts of my subject I feel that I have all the advantages and all the disadvantages of one entering on an entirely new path. I have found numerous valuable hints in the works of Rickman, Brandon, Paley and others, and occasional definitions and designations of particular classes, some of which I have adopted in my own work. But I have never yet found any systematic arrangement and nomenclature of the numerous divisions and subdivisions

of Gothic tracery<sup>a</sup>; to supply the want of such an one first led me to the present undertaking. As a first attempt then, it is doubtless very imperfect; in numerous cases I would most willingly exchange my designations for better ones, did such occur to me; but I may be allowed to say, “*dimidium facti, qui cœpit, habet.*” It is something to have made *some* classification and nomenclature, however imperfect, if it be only as a groundwork for others indefinitely to improve upon. And I may add that no one who has not made the experiment can have any conception of the intense labour and strain upon the mind involved in thus working all but entirely alone. From those who may have gone through the like in any kindred pursuit I should expect to find almost unlimited allowance for individual errors and imperfections, provided only the general groundwork is esteemed sound and legitimate.

In my main classification I have assumed the same four divisions of Gothic Architecture, Lancet, Geometrical, Flowing, and Perpendicular, which I took as the groundwork of the Gothic portion of my History of Architecture. And I am well pleased to see this view gradually gaining adherents among those who are most competent to pronounce upon such a subject. First and foremost I may reckon Mr. Sharpe himself<sup>b</sup>. The same view has been more recently maintained by Mr. Poole, in a paper read before the Northampton Architectural Society, and which well deserves some more permanent abiding-place than the columns of a provincial journal. From this last paper it also appears that Mr. Poole himself is the author of the

<sup>a</sup> Professor Willis' nomenclature of some forms of tracery is chiefly constructive, being based on the mouldings; it is therefore a cross-division to mine.

<sup>b</sup> Mr. Sharpe's division coincides with mine as far as it goes. But I cannot admire his name of “Curvilinear” to denote the later Decorated style; the

Geometrical being equally Curvilinear, the division is thus rendered unnecessarily illogical; I have therefore retained the old and expressive term “Flowing.” I regret having to differ from Mr. Sharpe on this point, as he has done me the honour to approve my nomenclature of several of the minor subdivisions.

excellent review of Mr. Sharpe's work in the *Archæological Journal*. I might almost call the appearance of that article, when compared with former ones on similar subjects, an æra in architectural literature. It is something much more than the mere change from an erroneous to a correct opinion on a particular point; it is a deliberate recognition, on the part of the most powerful body of architectural students, of those deeper and more extended views of the subject, which their organ at one time certainly ignored and even opposed. Had such a change taken place two years sooner, much of the preface to my *History of Architecture* would have been unsaid; the remarks, which then were just, would have been altogether uncalled for<sup>c</sup>.

I need hardly say that the present work is, in the strictest sense, purely architectural. The general view of the art and its revolutions can never be accurately grasped without reference to general history, ecclesiastical and political; but it is altogether unnecessary and inadvisable to introduce any thing like controversial matter into a

<sup>c</sup> To turn to another point, I am indeed glad to have the support of another able article in the same periodical, proceeding too from no less a pen than that of Dr. Whewell, for a view of mine in which I differ from Mr. Ruskin, and from the author of an able review of Mr. Sharpe's work and my own in the *Gentleman's Magazine* for November, 1850. "The precision and order," says the Reviewer, "of geometrical tracery gave way to curvilinear forms and combinations, in which the tracery-bars were made to ramify and undulate with a hitherto unknown flexibility. We are willing to regard this change, with Mr. Ruskin, as the first fatal blow to Gothic art: the stone tracery-bars now were taught to appear as possessed of a ductility altogether foreign to their nature: 'this was a change which sacrificed a great principle of truth; and sacrificed the expression of the qualities

of the material; and however delightful its results in their first developments, it was ultimately ruinous.'" On the other hand Dr. Whewell remarks, "that tracery necessarily implies that the attention is fixed upon the tracery-bars as the positive elements of the structure; and that when the window space is either so constructed or so seen that the blank spaces (trefoils, quatrefoils, &c.) strike the eye, the intermediate bars being blotted into unorganized spaces of variable breadth, (as the cusps project and retire) produces the effect of genuine tracery no longer. This holds whether the quatrefoils, &c., be seen from within, as lights in a dark space, or from without, as dark figures in a light space. Much of the filling of Italian windows appears to be of this spurious kind of tracery." *Archæological Journal*, September, 1850. p. 221.

merely technical investigation into a portion of its details. I believe the disputes between the spiritual and temporal powers, and the enthusiasm of the crusades, to have had no small influence on the general development of Romanesque and Gothic Architecture; but here we have simply to do with their mere details and technicalities. I have not, and never had, the slightest belief in the system of architectural symbolism put forth by many writers for whom I have a high respect; I really cannot rate the intellect of the great mediæval architects so low as to suppose them capable of descending to the wearisome, and indeed often well nigh profane<sup>d</sup>, allegorizing, which by some writers is not only attributed to them as a matter of fact, but is even held to be in some mysterious manner connected with our perceptions of beauty. There being therefore no temptation to do otherwise, I flatter myself that nothing will be found in this volume which any reader, of whatever opinions, can consider unconnected with the subject.

As to the illustrations, I assume that their simple character can stand in need of no apology. Of course a smaller number of highly finished engravings would have made a much prettier book, but the utility of the volume would have been diminished in proportion to the increase of its beauty. It is clear that, with my treatment of the subject, the first point was to have the greatest possible number of examples. I have for the most part<sup>e</sup>—indeed I have hardly ever purposely done otherwise—confined them to examples not previously engraved; being content to refer to engravings in other works whenever they suited my purpose. They have all been engraved from drawings of my own made from original sketches. The greater pro-

<sup>d</sup> One can hardly use milder language when one reads of "vulne" and "pede" windows.

<sup>e</sup> The exceptions would probably be found chiefly in Cathedrals and other important churches.

portion of these are my own, but many have been communicated by friends. I have to thank Mr. George Gilbert Scott—and I have great satisfaction in coupling so eminent a name with my work—for a large collection of drawings of German Geometrical windows, several of which have been introduced<sup>f</sup>. To the Rev. J. E. Millard, M.A., Head Master of Magdalen College School, I am also indebted for numerous valuable examples, chiefly from the East of England, a district with which I have hardly any personal acquaintance. And obligations, greater in amount, though not in degree, are due to the Committee of the Oxford Architectural Society for their liberality in placing at my disposal the whole of their extensive collection of drawings, including the valuable accumulations of Mr. Rickman. From this latter source many of my best examples are derived, as well as several from drawings in the same collection by the Rev. William Grey, M.A., of Magdalen Hall. I must finally not omit to thank my friend and coadjutor in so many undertakings, the Rev. G. W. Cox, for much assistance rendered at different stages of my labours.

With regard to those illustrations for which I am most directly responsible, I would beg for the candid indulgence of other observers for any minute defects which may be found in them. It is no easy matter to make a large collection of windows without some inaccuracies. I am only endeavouring to shelter myself under their example,

<sup>f</sup> Had my view extended directly to foreign tracery—which, had I had the means so to extend it, it doubtless would—Mr. Scott's kindness would have been still more serviceable. But as, unlike the general features of a style, technicalities of this kind can only be learned by personal inspection or by collections of drawings of vast extent, I determined to confine my primary subject to England and Wales—the latter a more important

adjunct than might be imagined—introducing foreign, and even Scottish, examples merely by way of occasional illustrations or contrast. My references to the Island of Jersey may seem an exception; but I was anxious to insert all the examples I could of Flamboyant tracery, of which that island contains some important varieties, and I must also confess some partiality for the only transmarine country I have as yet visited.

when I say that I have often found errors and discrepancies in the drawings even of Mr. Rickman and Mr. Sharpe. Many of my own drawings were necessarily taken from hasty sketches made long ago, some before I had learned accurately to observe the subordination of mouldings; of course I might have seen fewer buildings and drawn them more elaborately, but I think such a process would have greatly diminished my amount of real information. But if I have, as doubtless I have, here and there given a piercing a wrong proportion, or drawn a trefoil instead of a cinquefoil, the accuracy of a particular example is of comparatively little consequence, so long as I have really arranged and illustrated the several classes into which the varying forms of tracery resolve themselves.

The want of an Index having been justly objected in several quarters to my History of Architecture, I have endeavoured to avoid any blame on that score on the present occasion.

*Oaklands, Dursley,  
November 20th, 1850.*



## CONTENTS.

CHAPTER I. OF GEOMETRICAL TRACERY.	PAGE
§ 1. Introduction . . . . .	1
2. Of the Origin of Tracery . . . . .	5
3. Of Early Geometrical Tracery . . . . .	10
4. Of Foil Tracery . . . . .	33
5. Of Arch Tracery . . . . .	40
6. Of Combination in Geometrical Windows . . . . .	49
A. Combination of Geometrical and Foil Tracery . . . . .	50
a. Intermixture . . . . .	ib.
b. Geometrical Skeletons with Foil Patterns . . . . .	51
B. Combination of Arch Tracery with Geometrical and Foil . . . . .	52
a. Intermixture of Geometrical and Arch Tracery . . . . .	53
b. Arch Skeletons with Geometrical Patterns . . . . .	ib.
c. Arch and Foil Tracery . . . . .	55
a. Mullions not Intersecting . . . . .	ib.
β. Mullions Intersecting . . . . .	56
γ. Corruptions of Arch and Foil Tracery . . . . .	58
d. Anomalous Arch Tracery . . . . .	61
e. Subarcuation . . . . .	62
f. Subarcuated Foil Windows . . . . .	69
g. Imperfect Spherical Triangles . . . . .	70
C. Centre-pieces of Wheel Tracery, etc. . . . .	72
a. In Geometrical Figures . . . . .	ib.
b. Wheel Tracery without a central Geome- trical Figure . . . . .	75
c. Divergent Vesicæ in Head . . . . .	76
d. Foil Wheel Tracery . . . . .	78
e. Divergent Compositions . . . . .	ib.

	PAGE
D. Introduction of Straight Lines . . . . .	79
a. Spiked Foliation . . . . .	ib.
b. Straight Lines in Arch Tracery . . . . .	81
c. Anomalous Instances of Straight Lines . . . . .	82
Conclusion . . . . .	83

## CHAPTER II. OF FLOWING TRACERY.

§ 1. Definition of Flowing Tracery . . . . .	85
2. Subdivisions of Flowing Tracery . . . . .	88
3. Of Reticulated Tracery . . . . .	89
4. Of Ogee Tracery . . . . .	97
5. Of Flowing Wheel Tracery . . . . .	104
a. Of Divergent Tracery . . . . .	106
b. Of Horizontal Convergent Tracery . . . . .	108
c. Of Reversed Convergent Tracery . . . . .	110
6. Of Combination in Flowing Windows . . . . .	ib.
a. Combination of Reticulated and Ogee Tracery . . . . .	111
b. Combination of Reticulated and Divergent Tracery . . . . .	112
c. Combination of Reticulated and Convergent . . . . .	113
d. Combination of Divergent and Convergent . . . . .	ib.
e. Combination of Reticulated, Divergent, and Convergent . . . . .	115
7. Of the Transition from Geometrical to Flowing Tracery . . . . .	116
8. Combinations of Geometrical and Flowing Tracery . . . . .	125
a. Geometrical Skeletons containing Flowing Patterns . . . . .	ib.
b. Arch Skeletons containing Flowing Patterns . . . . .	127
c. Flowing Skeletons containing Geometrical &c. Patterns . . . . .	128
d. Commingling of Geometrical and Flowing Patterns . . . . .	129
9. Of Subarcuated Flowing Windows . . . . .	132
a. Combination of Geometrical and Flowing Tracery in Subarcuated Windows . . . . .	133
b. Subarcuated Windows with Geometrical centre-pieces . . . . .	ib.
c. Subarcuated Windows with Wheel centre-pieces . . . . .	135

d. Subarcuated Windows with Flowing eentre- pieces . . . . .	137
a. With a Complementary light . . . . .	ib.
β. With a Central Mullion . . . . .	142
e. Quasi-Subarcuated Windows . . . . .	143
10. Of Subordination in Flowing Windows . . . . .	146

### CHAPTER III. OF COMPLETE CONTINUOUS TRACERY, FLAMBOYANT AND PERPENDICULAR.

§ 1. Of Flamboyant Tracery and its Origin . . . . .	155
Definition of Flamboyant Tracery . . . . .	156
Derivation of Flamboyant Tracery from Reticulated . . . . .	159
Combination of Flamboyant and other forms . . . . .	164
2. Of Perpendicular Tracery . . . . .	166
3. Of the Varieties of Perpendicular Tracery . . . . .	173
4. Of Supermullioned Tracery . . . . .	177
Supermullioned Windows with open Transoms . . . . .	178
Supermullioned Windows Transomed . . . . .	179
Subarcuated Supermullioned Windows . . . . .	180
a. With a Complementary Light . . . . .	181
b. Without a Complementary Light . . . . .	185
5. Of Alternate Tracery . . . . .	186
Subarcuated Alternate Windows . . . . .	190
Combinations of Alternate and Supermullioned Tracery . . . . .	191
6. Of Panelled Tracery . . . . .	194
7. Of the Derivation of Perpendicular Tracery from Flowing . . . . .	199
Development of Reticulated Tracery into Perpendicular . . . . .	200
Development of Ogce Tracery into Perpendicular . . . . .	204
Origin of Supermullioned Tracery . . . . .	206
8. Of the Combination of Perpendicular and Earlier Forms . . . . .	210
Combination of Perpendicular with Geometrical and Flowing Tracery . . . . .	215
Combinations of Perpendicular and Arch Tracery . . . . .	224

	PAGE
a. Excessive Subarcuation . . .	225
b. Excessive Grouping . . .	229

## CHAPTER IV. MISCELLANEOUS WINDOWS.

§ 1. Of Circular Windows . . . . .	232
a. Circular Windows with Geometrical Tracery . . .	234
b. Circular Windows with Wheel Tracery . . .	235
c. Circular Windows with Flowing Tracery . . .	236
2. Of Triangular Windows . . . . .	238
3. Of Square Windows . . . . .	241
4. Of Flat-Headed Windows . . . . .	243
a. Origin of Square-headed Windows . . .	244
b. Of Square-headed Windows with Tracery . . .	247
c. Of Square-headed Windows with Spandrils . . .	251
d. Of Segmental-Headed Windows . . .	253
5. Of Belfry Windows and Spire-Lights . . .	256

## ADDITIONS AND CORRECTIONS.

To Chapter I. . . . .	261
To Chapter II. . . . .	274
To Chapter III. . . . .	280

# An Essay,

&c.

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## CHAPTER I.

### OF GEOMETRICAL TRACERY.

#### § 1. INTRODUCTION.

AMONG all the beautiful and majestic features which are so conspicuous in the architecture of the middle ages, a rank inferior to none must be assigned to the varied and graceful forms of its window-tracery. The window itself, in the prominent position which it holds in the most perfect forms of Gothic art, is a feature peculiar to that style of architecture. In the Grecian, and even the Italian, style, the window can hardly be looked upon as anything but an intruder; a necessary evil, which, on account of physical requirements, cannot be dispensed with, but which it is extremely difficult to bring into harmony with the rest of the building. Even in the best Italian Churches, for in secular erections the fault is hardly so conspicuous, the windows are for the most part little better than eyesores. In Romanesque architecture the windows enter far more into the general composition of the building, and are often highly ornamental features; but they are still comparatively small and unimportant, and are perhaps the last thing taken into account in judging of the merit of a design. It was reserved for the Gothic architect to assign to a portion of his building so physically indispensable, its

fitting and natural place as the most important and characteristic feature of the exterior. Instead of the few and small openings pierced through the massy walls of a Romanesque Church, we now see the wide and soaring window, spreading the airy net-work of tracery from buttress to buttress; no part of the structure enters more thoroughly into the general design, none has more completely imbibed the spirit of the style. The large tracced window is essentially and distinctively Gothic; and there is no greater triumph of that glorious style than the complete ascendancy thus gained over a feature which had been the least satisfactory point of all that preceded it. What had hitherto been little more than an unmanageable necessity, now becomes an harmonious part of the design, and one pre-eminently admitting the highest degree of simplicity and grace, of variety and richness, allowed by the most perfect form of art which the world has seen.

From this it follows, almost as a necessary consequence, that the traces of each successive change to which Gothic art submitted should be found deeply impressed upon this chosen offspring of the style. And an examination of existing specimens will shew that it was in the tracery of windows that the principles of each successive form of Gothic architecture developed themselves more fully and clearly, and especially much earlier, than in any other part of the building. The window is a more strict unity, its tracery has greater physical independence than any other part, and its whole nature gives freer scope for the exercise of a luxuriant imagination than vault or column or doorway. Every one must have observed that it is to the windows that the novice in architecture mainly looks in his endeavour to grapple with the outward distinctions of successive styles; and it is to the windows that the more advanced observer chiefly appeals as the exponents of their

animating principles. The truth is that, while other portions—mouldings above all—are witnesses of equal certainty, none deliver their testimony in so full and perspicuous a form.

But while the main principle of each variety of Gothic architecture is thus clearly set forth in those forms of window-tracery which form their best landmarks, no inquiry can well be one of greater difficulty than to unravel the different shapes which that tracery actually assumed. The principle embodied in each great form of tracery was indeed one, but well nigh countless were the simultaneous methods in which the fruitful genius of the ancient mason endeavoured to express it. Innumerable types both of Geometrical and Continuous tracery may be readily discerned, completely distinct from each other in idea, which nevertheless we shall find perpetually intermingled in the existing examples, as indeed can hardly fail to be the case with forms which are in contemporary use. Certain principles of formation, distinct, although often kindred, are seen plainly at work in the composition of tracery; in idea they can be readily distinguished; but in any individual instance it is at least as usual to find a mixture of two or three of their number, as a design carried out solely in accordance with one. Hence to draw up a system of classes, in other words to recognize the distinctive principle of each, is comparatively easy; while to arrange the actual examples under the classes so formed is a far more difficult matter. And this is the case both with Geometrical and Flowing windows, but more especially with the latter; for the free and varied character of their tracery naturally allowed of more exuberance both in the invention and combination of forms, than the rigid mathematical outlines of their predecessors.

Combination of principles in tracery may be effected in

two ways. The first is by mere commingling, when one part of a window is designed on one principle, and another on another. In this process there is always great danger of producing mere confusion ; either the two modes of formation may not be in themselves capable of harmonious connexion ; or when there is no such antecedent impediment, the skill of the designer may be insufficient to fuse them well together, and the result may be a mere physical juxtaposition of incongruous elements. This is indeed very frequently the case, and comparatively few windows of any remarkable size or beauty are to be referred to this class.

The other chief mode of effecting combination is by tracing out a large skeleton of one form, and filling up the figures thus produced with smaller patterns of the same, or more usually of another or several others. To this source we owe a very large proportion of the most splendid windows of all dates. In these cases it is very usual to mark the different patterns by *subordination in the mouldings* ; that is, the mullions and tracery-bars describing the primary pattern are<sup>a</sup> of greater size and projection than the secondary range, or are marked by the addition of some<sup>b</sup> particular moulding to their surface. This principle of subordination may be carried out to any extent, producing primary, secondary, tertiary tracery-bars, with the patterns described by each order receding from the plane of that before it.

But even when we have done our best to trace out all these varieties and combinations of varieties, our work is still but partially accomplished. Besides actual transitions from one form to another, which are found both in suc-

<sup>a</sup> "A plane, parallel with the wall of the building, and touching the surface of some of the mullions, arches, etc., would not touch others." Petit's Architectural

Character, p. 10.

<sup>b</sup> See Willis, *Architecture of the Middle Ages*, p. 53.

cessive and contemporary styles, we shall in the course of our inquiries meet with several windows which it is a hopeless attempt to bring within the definition of any class; and still more whose general effect and spirit show them to have really a greater affinity to some other class than to that under which they must formally be reduced. These anomalies have been, when of sufficient importance, carefully noted, and for the most part reckoned with the variety to which they seemed to bear the greatest general resemblance.

## § 2. OF THE ORIGIN OF TRACERY.

The origin of tracery in windows is naturally to be sought for among the forms which preceded its introduction, from which we shall find it to have been developed in an easy and natural manner. When the single lancet-windows of the Early English style begin to be grouped together into compositions of two, three, or more, under a single arch, a great step has been taken towards the formation of the genuine traceried window; each light loses to a great extent its separate existence; "it forms part of a composition, and can no more be considered without reference to others in the same front or compartment, than if it were one of the lights of a large mullioned window<sup>c</sup>." Of this stage of art by far the noblest production is that admirable model of grace, the eastern triplet of our Early English Churches; its different varieties are but so many forms of beauty, but its acme was certainly passed before the time when the compound lancet-window began to develop into actual tracery. The finest triplets are undoubtedly those in which the lights still retain some separate character, and where the piece of wall between them has not sunk into a mere mullion.

<sup>c</sup> Petit's Church Architecture, i. 153.

It is however the couplet, a figure in itself of far inferior beauty, which contributed much more than the triplet, or indeed than any other of its kindred compositions, to the development of tracery. When a triplet is placed under a comprizing arch, or occupies a bay of vaulting, the greater elevation ordinarily given to the central light gives a unity and pyramidal tendency to the whole composition, and sufficiently fills up the space allotted to it. There was therefore no occasion to look out for external means to fill it up; and as tracery is but the result of such experiments, we shall find that but a small number of windows are directly traceable to the triplet, although ideas derived from it exercise considerable influence upon many. But in a couplet the case is altogether different. Two lancet windows side by side are perfectly equal, they balance one another; they have no pyramidal tendency, and cannot fill up the pyramidal space under a high gable or a sharp-pointed arch. Hence even in whole fronts which are lighted by two lancets even at a considerable distance, we often find a circle or some similar window above them, which is far more than a mere gable light, and is evidently to be taken in connexion with the lancets, the whole forming a composition of extreme elegance. Such east ends occur at St. Mary-le-Wigford, Lincoln, Stubbington, Hunts, and Pattingham<sup>d</sup>, Staffordshire. But much more does this necessity occur when the two lights are brought into close juxta-position, especially when coupled under an arch<sup>e</sup>; then a void space is left between the arch and the heads of the lights which absolutely cries for something to fill it up. A means of so doing is soon found by the insertion of some small figure in the head, a circle

<sup>d</sup> Figured in Petit's Architectural Character.

<sup>e</sup> This *arch* is often a mere *label*; but for the purposes of the present inquiry

this distinction, important as it is in itself, is of no consequence. See Glossary, i. 406. note u.

(fig. 1) plain or foliated, a trefoil, quatrefoil or such like ornament, or the figure called *vesica piscis*<sup>f</sup>. Sometimes also we find a mere opening<sup>g</sup> with its sides corresponding with the lines above and below, which is extremely unsightly. In the belfry-windows of St. Giles, Oxford<sup>h</sup>, occurs a form of which I am not prepared with another example, and of which I cannot find any trace in subsequent forms, namely, a smaller lancet light occupying the head of the arch. So strong indeed was the tendency to place piercings of these different kinds in connexion with the couplet, that we even find them when there is no containing arch<sup>i</sup> at all; or as at St. Mary's, Haverfordwest<sup>k</sup> (2), merely a label following the whole design. This arrangement, which is far less elegant, can only be considered as a false development, whether we consider it as a clumsy imitation of windows comprized under an arch, or as in any way connected with the fronts above mentioned, of which it might well be an injudicious adaptation<sup>l</sup>.

Hitherto the figure in the head has been quite independent, and is connected with the lights only by composition; in effect it is most intimately united with them, and they must altogether be considered as forming one window; still their lines are kept distinct; the figure in the head is cut out of the solid, and there are actual pieces of wall,

<sup>f</sup> By the use of this term I do not mean to pledge myself to any symbolical or mystical interpretation. I simply use it as a term now generally understood, and, whatever its origin, less practically cumbrous than "pointed oval." For the form see the example at Glapthorn, Northants, figured in Brandon's Analysis, and (from the author's drawing) in Parker's Introduction, p. 126.

<sup>g</sup> Figured, Bloxam, p. 122. 5th Ed.

<sup>h</sup> Figured in the Glossary, Plate 152.

<sup>i</sup> Glossary, ut supra, note x; Brandon's Analysis, p. 21, and Appendix, fig. 20.

<sup>k</sup> Externally; within there is an arch.

<sup>l</sup> It appears to be most usual in the

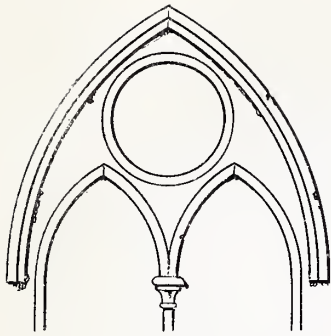
case of spire-lights, as at Gaddesby, Leicestershire. In such positions the objection does not apply, the connexion produced by the pyramidal head being nearly, often indeed quite, as close as would be effected by a containing arch. In some cases there is no comprizing arch, but the figure in the head is contained under an arch rising from the heads of the lights, as in the interior of the west window at Raunds (figured in the Northamptonshire Churches, p. 59, and in the new edition of Rickman, p. 92) where it is not pierced, and in the four-light composition from Sarum engraved by Mr. Petit in his Architectural Character.

diminutive though they be, between it and the lights. In the next stage the spandrils between the three component parts of the window are sunk (3) in the stone, but not pierced so as to admit of the insertion of glass; still the lines of the whole composition are connected, and a great advance has been made towards fusing the component parts into one whole. To make this operation complete, it only remained to pierce these spandrils (4), and we at once have full and perfect tracery in its earliest form; we have now come to the purest and simplest form of the Geometrical window<sup>m</sup>.

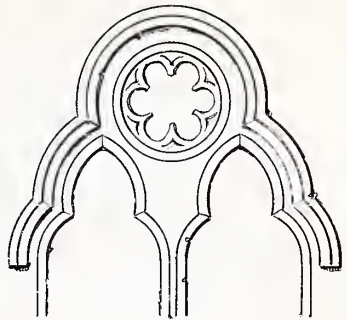
It must however be remarked that the process whose stages we have been thus endeavouring to trace out, is by no means confined to windows, but occurs also in other positions, especially in triforia. Indeed up to a certain point the development of tracery in the triforium and in the window is identical, and in England at least the former is the position in which each stage usually makes its first appearance. Thus piercings in the head occur even in pure Norman work, and we find simple Geometrical figures, sometimes forming actual tracery, while the windows are still simple lancets. In the Presbytery of Lincoln we find Geometrical tracery in its full perfection both in the triforium and the windows; but here the parallel development stops; this, the very earliest form of complete tracery, is the latest which the triforium admits. From this point, and for this reason perhaps among others, the triforium gradually goes out of use, and when it does reappear with later forms of tracery, as in the Choir of Ely, the inappropriateness of the whole composition needs hardly to be pointed out.

The explanation of this is doubtless to be found in the fact that the triforium is essentially a composition of shafts

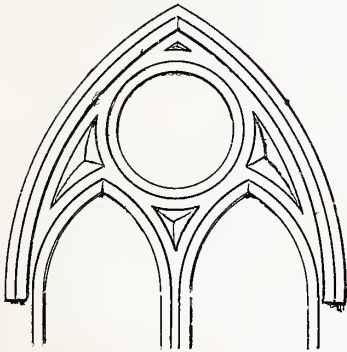
<sup>m</sup> See Petit, *Architectural Character*, p. 10.



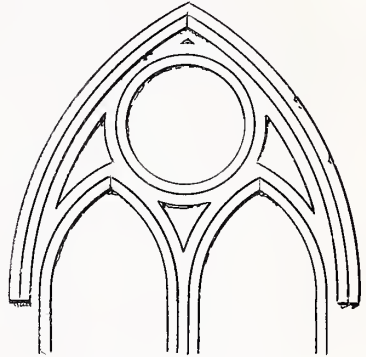
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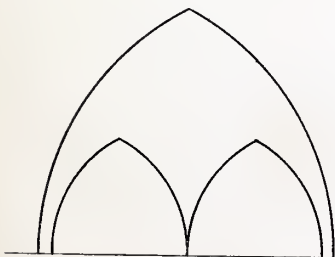
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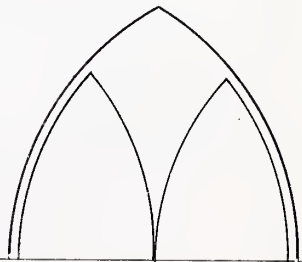
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6



and arches, designed to be open, the window essentially one of mullions and tracery-bars designed to be filled with glass. The shaft is indeed profusely employed as an ornament of traceried windows, but it is a mere ornament attached to the mullions, and<sup>n</sup> very seldom forms the real separation between the lights, except in belfry-windows, and similar positions where they were not designed for glazing. These have far more the character of the triforium than of the traceried window; they are found divided by a shaft from the earliest days of Romanesque, when the double window was almost entirely excluded from glazed apertures; as being the most usual and the most closely connected form of couplet, they, like the triforium, exhibit the earliest approaches to tracery, and afford some of the best studies of its incipient forms. But, like the triforium also, they exhibit but few displays of elaborate tracery; they could not indeed, like that feature, be entirely dispensed with, but they usually present the simplest forms of their respective periods<sup>o</sup>. For it is clear that the rich net-work of tracery is not adapted to open-work<sup>p</sup> on a large and bold scale; a certain degree of simplicity and severity, and a certain reproduction of the constructive features of the building, seems desirable. There can be little doubt that the forms of the triforium and the belfry-window exercised

<sup>n</sup> We shall find one or two examples as we go on. In St. Maurice, York, is an extraordinary example<sup>q</sup> (figured in the *Archæological Proceedings* for 1846, Churches of York, p. 24) late Romanesque, two round-headed lights grouped under a round arch, with a small circle pierced in the head.

<sup>o</sup> These remarks might with equal truth be extended to double doorways, at least as they appear in England. They are chiefly found in the days of Geometrical tracery, of the different forms and stages of which they often afford good examples. Later than this they hardly appear, as the later styles

presented no appropriate *architectural* means of filling up the head. I am only aware of one example, the Flowing tracery most inappropriately inserted in the head of one of the Early doorways at Ely. Abroad we of course find gorgeous double doorways of late date, but the adornment of their tympana is not attained by means of tracery.

<sup>p</sup> An unglazed window of tracery is always an unsightly object: and the Flowing triforium at Ely, and the screen at St. Mary's, Beverley, are nothing more. The last example I only know by engravings.

a most important influence on the development of tracery, but it was in the way of giving hints to a feature of totally different character. It is to the conversion of the piece of wall between two lights into a mullion that we owe its actual introduction, and all its later forms are peculiar to the composition thus produced.

### § 3. OF EARLY GEOMETRICAL TRACERY<sup>q</sup>.

Having thus arrived at the first fully developed form of tracery, we must go a little farther into detail in order to ascertain its several contemporary varieties, as they branch off even at this early stage into two distinct classes, each of which again admits of further subdivision. The two principal varieties depend upon the relation between the comprizing arch and the lights (5); this arch, it is plain, may either be a totally distinct arch, not coinciding with any part of the arches of the lights, or its segments may be simply<sup>r</sup> a prolongation of the outer segments of the contained lights (6). The former is at once the most usual and the most graceful, and is the direct source of the finest forms of tracery; the other, though the most simple, and, as events proved, the more lasting, and exercising a most powerful side influence upon tracery of every period, is in itself unquestionably meagre and monotonous, and is only rendered bearable by the addition of foliation or other ornament.

These two forms may be thus distinguished; where the containing arch does not at all coincide with those of the lights, the head is most naturally occupied by a distinct figure, such as occurs in most of the examples already

<sup>q</sup> This seems to be the form called by Dean Conybeare (*Archæologia Cambrensis*, No. I. New Series, p. 34) *Tangential*; a name accurate, but harsh.

<sup>r</sup> When the arch is of the *foil* shape (as in the Haverfordwest window) the

letter of this definition does not apply; but such examples are rare in this class, and moreover in considering a foil arch, one almost involuntarily supplies a pointed one of which it might be the foliation.

given ; where it coincides, its natural treatment is that of a mere space. A circle, quatrefoil, or other figure, may be indeed, and not unfrequently is, inserted in the head of such a composition (7), but it is clear that no scope is given for the development of such a form into any degree of beauty. The figure always seems to be, not supported by the lights, but unnaturally thrust in between them. It was manifestly a far more easy and appropriate course merely to pierce the quadrangular spandril between the heads of the lights, which at once produces one of the earliest, and at the same time the most meagre of all forms of tracery, the mullion merely branching into the arch ; and we shall hereafter see that this same process of mere piercing produces the simplest form of larger windows of this kind. We may therefore fairly conclude that the mere space or spaces in the head, whether plain or foliated, properly accompany the coinciding arch, and the distinct figure the non-coinciding.

The former then is Geometrical tracery in the strictest sense. Of this style the animating feature is the circle<sup>s</sup> ; it is of circles and arcs of circles that its tracery is almost wholly composed ; a straight line is always felt as an intruder, the foliations themselves are always best and purest when they are most palpably arcs of circles. And when any deviation is made from compositions of mere circles, plain or foliated, it is by the introduction of figures distinctly formed of circular arcs, as the spherical triangle, and others of less frequent occurrence, the vesica and the spherical square.

It will here be found convenient to make yet a farther

<sup>s</sup> " In every case the circle, whether it was complete, as in the west window of Limburg, and the great eastern one of Lincoln, or appearing only in part, as one of the arcs of a foliated figure, seems to have prevailed over the angle, and to

have marked the character of the design ; the foliation was no more than a series of incomplete circles, introduced, as it were, for the sake of repeating the original figure." Petit's Church Architecture, i. 175.

subdivision. The lancet heads may be either simply pointed (with or without foliations) or may be actually of the trefoil form<sup>t</sup>; similarly the figures in the head may be either the Geometrical ones just mentioned (with or without foliation) or may be themselves trefoils, quatrefoils, etc. separately existing. We have here again two contemporary principles at work, which may be best considered separately. To the form where the tracery consists of circles, triangles, etc. I shall especially reserve the name of Early Geometrical (see above fig. 3 and 4); that where it consists of distinct foil figures I shall venture to call Foil<sup>u</sup> tracery (S)<sup>x</sup>. It is clear that the foil arch harmonizes best with the foil figure, and the simple arch with the Geometrical figure; but as in practice they are often interchanged, and it does not make much difference in the actual *tracery*, I have thought it an unnecessary cross division rigidly to mark such cases as exceptions or as examples of commingling.

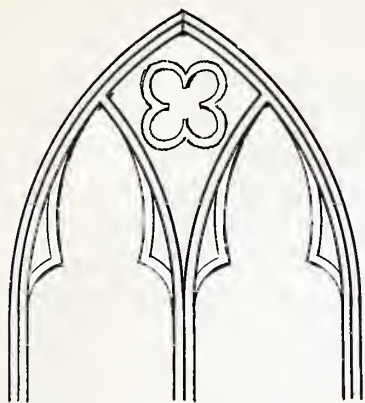
To proceed with the Early Geometrical. I before mentioned the spandril merely sunk and not pierced as being a sign rather of incipient than of actual tracery; and in accurately tracing the different stages by which tracery was developed it is certainly to be so considered; but as it is a feature occasionally recurring at all times, I shall not think it necessary to mark it in every individual instance, unless where it has some marked effect upon the general character of the window. With this proviso, I will pro-

<sup>t</sup> Professor Willis calls an arch of this form *foiled*, an arch with such an one placed behind it *foliated*; this is doubtless the best nomenclature, but we habitually speak of an aperture being *trefoiled* or *quatrefoiled* in a sense which according to this system is inaccurate. I therefore call the two forms *trefoil* and *trefoiled*, *quatrefoil* and *quatrefoiled*. The distinction is difficult to catch by the ear, but it seems accurate to say that an arch is *trefoiled*, by having a *trefoil* arch placed

behind it. This is also the nomenclature of Mr. Petit.

<sup>u</sup> I find that Messrs. Brandon (Introduction, p. 24) call it *Foiled* tracery. The form I use is in analogy with the remark in the preceding note.

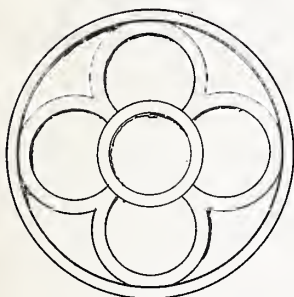
<sup>x</sup> The difference between the two forms can be nowhere better learned than in Westminster Abbey. The windows of the eastern part are of Early Geometrical, of the western of Foil tracery, both in their simplest, best, and purest form.



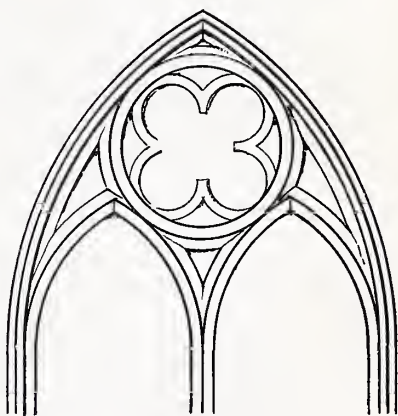
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ceed to examine the simplest form of Geometrical window, that of two lights with a circle in the head.

The plainest form of this kind has both the lights and the circle unfoliated, as in the windows from Glapthorn and Ringstead already mentioned<sup>y</sup>. When foliation is introduced, we have at once the means of ringing as it were almost innumerable changes upon these simple elements. But first of all we must carefully observe the nature of the cusps<sup>z</sup> employed in the circle. There are two kinds of cusps used at this period, one of which is peculiar to early tracery, the other common to this and the later forms. And these two point to two different origins, which may be explained a little more at length. Whatever be the exact origin of foliation, it presents itself to us in two forms; in one the foils are simply, according as they are round or pointed, imperfect circles or imperfect vesicæ, and the idea of a figure thus foliated is that of one filled with a number of such imperfect circles. The great source of the form is to be found in such compositions as the east window of Lincoln, which exhibits a circle filled with smaller circles surrounding a central one. Next to this in idea comes a two-light window at Oundle (9), in the head of which four imperfect circles join a perfect one in the circle; we only now want to remove this central circle, and we at once have such a quatrefoil as at Northborough (10). It is clear that the figure at Oundle is an example of subordination in tracery, and this character is preserved in the form of a cusp derived from it, the *truncated open soffit-cusp*. The soffit cusp is thus described by Mr. Paley<sup>a</sup>.

<sup>y</sup> So at Etton in the same county in the Aisles, figured in Sharpe's series. The northern part of Northamptonshire abounds in admirable examples of Early Geometrical tracery.

<sup>z</sup> "The projecting points are called *cusps*, the arcs between them are *foils*."

Paley's Gothic Architecture, p. 161.

<sup>a</sup> Gothic Architecture, p. 161, where see an illustration of the soffit-cusp. One more to our present purpose is given in the Northamptonshire Churches, p. 57, and in the new edition of Rickman, p. 134.

"The earliest cusps spring directly from the soffit, nearly on a plane with the glass, independently of the mouldings of the tracery, and do not rise imperceptibly, as it were, from the sloping sides of the monials, [mullions], only a little below its exterior face or edge. Thus they appear to the eye rather as extraneous additions to, than as integral parts of the monials." As a secondary order of tracery, the cusping of this kind naturally assumes this position<sup>b</sup>, and its peculiar origin as naturally makes the *eye*<sup>c</sup> to be open, and the point to be truncated<sup>d</sup>, producing together the definition above given.

In the other kind of foliation, the idea is not that of a secondary order of tracery composed of circles, but that of a foil figure inscribed within a circle, just as an arch is foliated by inscribing a foil arch within it. Such figures are of course composed of imperfect circles or vesicæ no less than the others, but their origin is not strongly marked in the same way, and in foliating a circle they are composed of intersecting curves. Consequently the cusp is pointed, not truncated; nor need it be open, and though it may be attached to the soffit, there is no objection to its being fused into the mouldings of the figure. This kind of foliation is used equally with the other in Geometrical tracery, and is that exclusively used in later forms.

Having thus distinguished the nature of the foliations,

<sup>b</sup> Not that it was at all peculiar to it: soffit-cusps often and appropriately occur in the heads of arches, the secondary foil arch naturally assuming this position. But the real difference is that in the circle as described in the text there is a strong reason why this form should be adhered to which did not exist in the other case. Consequently while the traceried circle exclusively retained the soffit-cusp, in other positions it was used indifferently with the other. The truncated cusp is, I believe, peculiar to the position which I have been describing; open cusps are common enough else-

where, but seem to be borrowed from the former.

<sup>c</sup> "The small triangular space, whether pierced or not, which intervenes between a cusp and the curve that circumscribes it." Brandon's Analysis, p. 26. note. Professor Willis, p. 45, calls it a "foliating-space."

<sup>d</sup> "Another marked peculiarity in early foils is that, in place of being segments of intersecting curves, they are formed from a series of distinct circles which all cut a larger circle marked with them." Ib. p. 21.

we shall find very great variety in their application. The most usual form has the lights plain and the circle foliated. A trefoiled circle is not uncommon, as in the belfry-windows at Gaddesby and Barrow, Leicestershire, the north transept at Rushden, and the Chancel at Etton, Northants, and above all in the Chancels of Shalflete and Arreton<sup>e</sup>, Isle of Wight, where the truncated open soffit-cusp is used, and connected by a small stone ring, a constructive vestige of its origin. The trefoil has usually, but not invariably, its apex pointing upwards. The quatrefoiled circle is however more common; it may be either placed vertically like a cross, which is far more usual, as at Morton Pinkeney, Glapthorn<sup>f</sup>, and Warmington<sup>g</sup>, Northants, and Charlton-on-Otmoor<sup>h</sup>, Oxon; or diagonally in saltire, as in the example from Northborough given above; at Little Addington<sup>i</sup>, Northants, is a cinquefoiled circle<sup>k</sup>. With the lights trefoiled and a trefoil in the circle we may refer to the last named church, with a vertical quatrefoil to Croft<sup>l</sup>, Yorkshire, Raydon<sup>m</sup>, Suffolk, and the triforium of Lincoln Presbytery<sup>n</sup>; the same with a diagonal quatrefoil at Leeds, Kent. The lights trefoiled and the circle cinquefoiled occur at Yalding, Kent, and in the triforium<sup>o</sup> at Westminster.

We have already mentioned that this kind of tracery is sometimes found with trefoil lights; in the Lady Chapel

<sup>e</sup> Figured in Sharpe's Decorated Windows. In the Chancel of Blisworth Church, Northants, is a window where the mouldings of the lights and the circle do not unite, so that it can hardly be called actual tracery, in which the circle has a clumsy attempt at a trefoil of this kind, the upper circle being perfect, the two lower with a truncated cusp. This does not shew that tracery in a circle like that at Oundle was an earlier invention than the complete two-light window, as this window is probably a mere bungling copy of some more successful one elsewhere; in the language of Professor Willis, an *imitation*, not a *transition spe-*

*cimen*.

<sup>f</sup> Figured, Brandon, Introduction, p. 21.

<sup>g</sup> Do. Sharpe's Windows.

<sup>h</sup> Do. Oxford Society's Guide, p. 12. Glossary, pl. 152. This and Glapthorn are good examples of a very early stage of the pointed cusp.

<sup>i</sup> Northamptonshire Churches, p. 104. Rickman, 142.

<sup>k</sup> Northamptonshire Churches, p. 104.

<sup>l</sup> Figured, Sharpe.

<sup>m</sup> See at large, Brandon, Sect. i. pl. 13.

<sup>n</sup> Glossary, pl. 140.

<sup>o</sup> Figured, Rickman, p. 57.

of Llandaff Cathedral they occur with an unfoliated circle ; the east window of Staunton Church, Derbyshire, is a good example of the diagonal quatrefoil. In Tintern Abbey<sup>p</sup> is one of more fully developed tracery with the circles sex-foiled. In the south aisle of Woodstock<sup>q</sup> Church are some examples worthy of attentive study ; without, the lights and the circle are quite distinct ; within, they are fused together by the mouldings. At Broad Blunsdon (12) in Wilts is a singular example, probably earlier than those just mentioned ; it is hard to say whether the lights are to be called trefoil or trefoiled ; in the head is an unfoliated circle connected with their mouldings, but with the spandrils not pierced ; they are grouped under a single arch, but without a dripstone. But the most remarkable circumstance about this window, though not strictly belonging to an inquiry into its tracery, is that in the rim of the circle are three small holes, as if for the purpose of affixing a shutter.

The three-light window with three circles in the head is a very familiar form and exceedingly graceful. It marks a slightly later stage of development than those which we have been hitherto considering, for, as far as I am aware, it only exists in the form of complete tracery. In its most graceful form it presents three equal lights with two circles resting on them, and a third, which is naturally a little smaller, in the head. A slight excess of height or breadth in favour of the central light may be allowed without prejudice to the general effect ; but sometimes, by an idea probably borrowed from the most usual form of the triple lancet, this excess is very considerable, and completely destroys the harmonious arrangement of the circles. It admits of all the varieties of foliation which have been already described. Thus windows without a single cusp

<sup>p</sup> Paley's Gothic Architecture, p. 162.

<sup>q</sup> Oxford Society's Guide, p. 117.

either in the lights or in the head, occur at Cottesbrook, Northants, at Bourne<sup>r</sup>, Lincolnshire, and in the North Transept of Hereford Cathedral under a straight-lined arch. The lights are often plain, even when the circles are foliated, but are more usually trefoiled, and occasionally cinquefoiled. Of varieties in the circles we may mention three quatrefoiled, at Oundle<sup>s</sup>; two quatrefoiled and the upper trefoiled, Southwell, (vestibule to the Chapter House,) St. Giles<sup>t</sup>, Oxford, Stanion, Northants, Barkby, Leicestershire—the two latter have diagonal quatrefoils, and in the second and third the apex of the trefoil is reversed; three cinquefoiled circles, Dorchester Abbey<sup>u</sup>, east end of north Choir Aisle; two cinquefoiled and the upper quatrefoiled, Romsey Abbey<sup>x</sup>, east of Choir, a rich and beautiful example, with the central light rather higher and cinquefoiled; three circles sexfoiled, lights cinquefoiled, in the Palace at Wells. I will here mention three very remarkable and beautiful windows of this kind under straight-lined arches, as in the example just quoted from Hereford. The east window of Shalflete Church (13) Isle of Wight, has three unfoliated lights, the circles are quatrefoiled, the cusps meeting in a central piece of foliage; that of Arreton is similar, except that the circles are simply octofoiled. In these two, though the actual opening is straight-sided, the rear-arch and label are of the common form; but in the third, at Wood Newton, Northants, they follow the same triangular shape; the lights here are trefoiled, the circles sexfoiled. In Peterborough Cathedral (14) is a very singular example, in which the lights are plain, the circles quatrefoiled, each cusp itself assuming the form of a trefoil, like double foliation with the primary cusp omitted. A

<sup>r</sup> Sharpe's Windows.

<sup>s</sup> Sharpe's Windows.

<sup>t</sup> Bloxam, p. 123.

<sup>u</sup> Addington's Dorchester, p. 17. Glossary, pl. 153. The lights are inaccurately drawn plain, being trefoiled, though mutilated.

<sup>x</sup> Petit's Romsey Abbey, in the *Archæological Proceedings* for 1845, p. 1.

window from St. Stephen's, Canterbury, which I know only from a drawing of Rickman's, has a trefoil head, and the circles are trefoiled, the foils assuming the ogee shape.

Of three-light windows in which the central light is decidedly predominant, the examples are not so numerous. We find however among them much the same varieties as in the more usual and more graceful form. Thus at Acton Burnell<sup>y</sup>, Salop, is one of this sort without a single cusp either in the lights or the circles; and the east window of Cholsey Church<sup>z</sup>, Berks, has the circles plain, though the lights are trefoiled. On the other hand they occur in the Nave Aisles of Lichfield Cathedral with the lights plain, the circles being trefoiled; another such at Deddington has two quatrefoiled circles, and one sexfoiled above. In St. Mary's, Stafford, is one whose central light has a straight-lined arch; the circles are trefoiled. When the lights are foliated, there are often more cusps than are otherwise usual in this style, especially in the central light, on account of its greater proportions. Thus in an exceedingly beautiful example (15) at Easton Neston, Northants, the central light is cinquefoiled, the other two being trefoiled; while in others at Bloxham and Deddington they are cinquefoiled, while the central one is promoted to a septfoil. In all these three the lateral circles have a diagonal quatrefoil, and in the two last that in the head is cinquefoiled.

Nor are examples wanting in which the lights have trefoil heads. In the Chapel at Temple Balsall, Warwickshire, a building affording an almost endless study of Geometrical tracery, is one of this kind with sexfoiled circles. The central light here rises but very little above the other two; but in one at Meopham<sup>a</sup>, Kent, it greatly

<sup>y</sup> Figured, Rickman, p. 135.

<sup>z</sup> Do. Petit, *Architectural Character*.

<sup>a</sup> Do. Rickman, p. 144, and at large, Brandon's *Analysis*, Sect. i. pl. 11.

exceeds them both in height and breadth. The two lower circles are trefoiled, the upper cinquefoiled, with excellent examples of the open truncated soffit-cusp. The east window of St. George's near Cardiff has a very plain unfoliated central light, the other two being trefoil, the circles are quatrefoiled.

The four-light windows of this style, fully equal in grace to those of three lights, are of far more value as illustrating the development of the style, and as exhibiting the complete ascendancy which was at a very early period obtained by the principles of composition and subordination. As the two-light window was formed by the gradual approximation of two single lancets and the circle pierced above them, so the complete four-light window consists of a pair of two-light windows placed side by side with a circle in the head of the composition thus produced. Such is doubtless the historical view of the matter; as an architectural composition we must consider the four-light window as a skeleton of two *fenestellæ*<sup>b</sup> with a circle in the head (such being the figure described by the primary lines) each fenestella being filled up with a smaller repetition of the whole design. In either case the principle of design is identical in the whole and in the parts.

It is clear that there were two parallel and independent developments going on in the case of two- and of four-light windows; the latter commencing rather later than the other; at least I am not aware of any four-light compositions, however little advanced, which do not imply the two-light as their groundwork. But the grouping of four lights certainly began before tracery was fully developed. "In the transepts of Salisbury Cathedral," says Mr. Petit<sup>c</sup>, "is a composition of four lancet windows, two quatrefoils in sunk circles, and a larger figure with eight cusps also in

<sup>b</sup> The use of this term is borrowed from the Handbook of English Eccle-

siology.

<sup>c</sup> Architectural Character, p. 10.

a sunk circle. . . . . All these are mere perforations in the wall; . . . . . an arch comprizes each of the two couplets of lancets, with the circle between them, and another arch<sup>d</sup>, springing from the highest points of the former ones contains the larger circle; there are no subordinate lights formed by the piercing of the spandrils." In all this we have the very first germ of tracery; everything is quite distinct, the lights are separate lancets, the wall between them has not yet sunk into a mullion, the parts are united only by composition. Still it is clear that the development of the two-light window must have reached a certain stage before such a design would have occurred to the artist; we here have the two-light composition taken as the groundwork, and those in a much more perfect state as a two-light composition than the whole is as one of four lights. The fenestellæ, if we may anticipate so far as to call them so, have unity given them by their comprizing arches, while no such<sup>e</sup> arch gives unity to the whole design. The next stage produces such a design as the east window of Aldwinkle All Saints, Northants<sup>f</sup>; we have here the same component parts as at Salisbury, but a grand arch comprizes the whole, the divisions between the lancets in the fenestellæ may almost be called mullions, and the small spandril between the large circle and the two sub-arches is sunk, though not pierced; elsewhere the circles strictly preserve the character of mere perforations in the solid masonry. Next we have the west window of the north aisle at Oundle, where the fenestellæ have perfect tracery, while the large spandrils in the head are still merely sunk.

Of perfect windows of this kind one of the most striking

<sup>d</sup> See above, p. 7, note 1.

<sup>e</sup> Most certainly not as regards effect; it would however be possible to regard the whole composition as comprized by a trefoil arch *subarcuated*, but this is not

the view taken by the eye, and can hardly have been that of the architect.

<sup>f</sup> Figured, Brandon's Analysis, Introduction, p. 22.

occurs at Acton Burnell<sup>g</sup>, Salop, where the lights have trefoil heads, and the circles are unfoliated. The superb windows in the Chapter-House at Sarum<sup>h</sup> have the lights plain, the small circles quatrefolied, the large one octofolied; and the same is the design of the east window<sup>i</sup> at Netley Abbey, an example whose picturesque beauty is generally appreciated in its ruined state, and which is equally valuable for the historian of tracery. The date given by Mr. Sharpe<sup>k</sup>, is so early as 1240, a date which would not be astonishing abroad, but which certainly is startling for an English window, exhibiting tracery in such a highly developed state, the more so as the rest of the Choir is pure Lancet, while the remainder of the Church exhibits only the merest germs of tracery. The East window of Rudston<sup>l</sup> in Yorkshire has the same outline with trefoiled lights and a sexfoiled circle, so has one in the North Transept<sup>m</sup> at Howden; though the design of these two is identical, the effect is totally different from the opposite character of their mouldings and cusps. At St. John's<sup>n</sup>, Winchester, is one with a septfoiled circle and cinquefoiled lights; the tracery is even more "thick and wall-like" than at Netley.

From these examples of two, three, and four lights we may easily deduce the principles of this very beautiful style,

<sup>g</sup> Figured, Rickman, 126.

<sup>h</sup> Do. Petit's Architectural Character.

<sup>i</sup> Do. Sharpe's Windows.

<sup>k</sup> "This window is considered by Mr. Sharpe to be a genuine First-Pointed one. Its composition is certainly Geometric Middle-Pointed; but it may be observed that the tracery is remarkably thick and wall-like, and that the monials are constructed in ordinary courses of jointed stone." Pacey's Gothic Architecture, p. 166. Were it not for the transitional character of the western parts, there would be no greater difficulty than that (in a philosophical view none at all)

which accompanies every case of the simultaneous use of the two styles. As it is, we must either suppose the Nave to be the work of another and less skilful architect, who was unable to grasp with equal boldness the principles of two separate styles; or that this particular window was imitated from some other, probably foreign, Church, without reference to the remainder of the building.

<sup>l</sup> Figured in Sharpe's Windows.

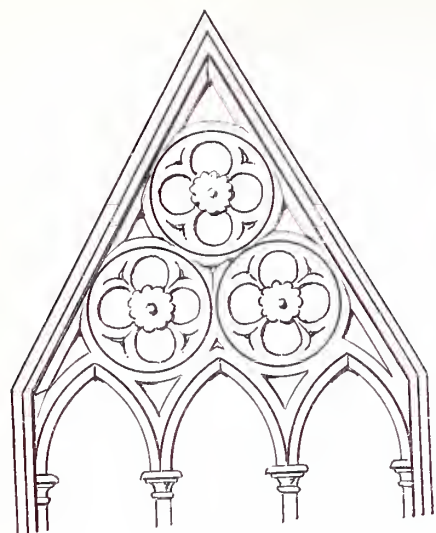
<sup>m</sup> Do.

<sup>n</sup> Do. Proceedings of the Archæological Institute for 1845. Notes on the City of Winchester, p. 15.

as exhibited in its purest form where the circle alone is allowed in the composition of its tracery. And I may first remark the very high degree of perfection which the art of designing tracery attained at its first commencement. There can, I should suppose, be little doubt that this purest and simplest form of Geometrical tracery is infinitely more satisfactory in every point of view either than the contemporary forms which we shall soon have to describe, or than the later and more elaborate type of the Geometrical window which was produced by its fusion with them. Like the Homeric legend, it derives its beauty from the combination of perfect and artless simplicity with the utmost purity and vigour. Its constituent element is the simplest and most perfect of figures; the circle, in one shape or other, is the one source of all its varieties. It is the very perfection of its own idea, that of the combination into one whole of parts which still retain a most strongly marked separate existence. In no form of tracery do the parts stand out more distinctly; yet in none is there less that breaks upon the harmony of the whole design. In truth this earliest style of all is a far nearer approach to continuity than that which immediately succeeded it; the windows are far more perfect wholes; and though there are no vertical lines, there is a pyramidal and soaring outline in the general composition of the whole tracery, which is quite lost in the elaborate and ambitious confusion of the later Geometrical. And indeed we shall see that it was actually from this form that the Continuous tracery simply and naturally arose, while the gorgeous patterns of the later Geometrical were only unnatural clogs upon its development.

We have seen that the original and typical form of this style is the window of two lights. From this those of three and four are developments of different kinds. The latter

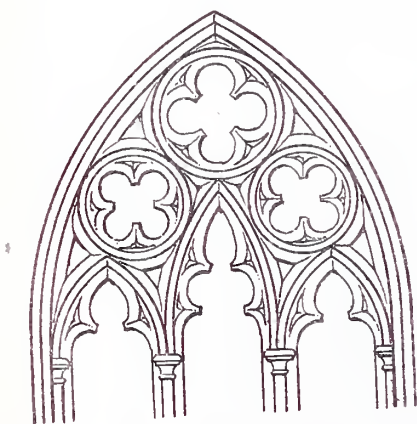




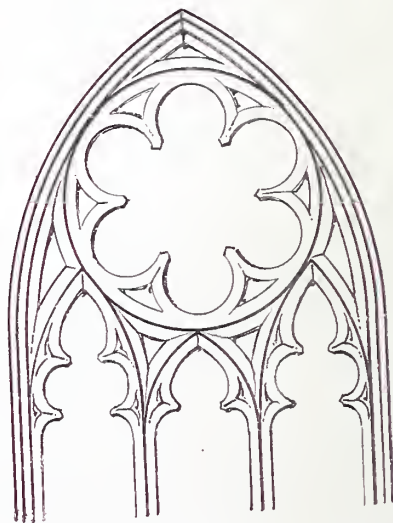
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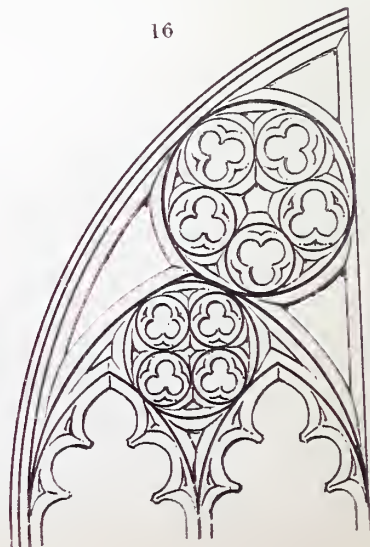
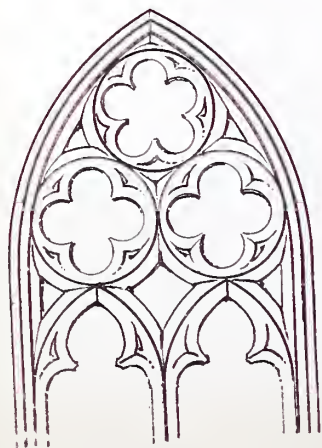
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is a simple repetition of the same form on a different scale, and, as we have seen, is an invention of very little later date than the two-light itself. That of three lights is no such mere repetition; it is a sort of inference by analogy from the principle of the two-light window; it consequently marks a somewhat later stage of art, and, as far as I am aware, its genuine form does not occur in the same rudimental state in which we have seen the window of two and of four lights, but always in that of complete tracery. We may consider it as formed of a pair of two-light windows with the central light in common, and their arches removed; a process which in this particular case could hardly have taken place in reality, though we shall find, as we go on, that similar ones produced many forms of tracery of all dates.

One natural rule to be inferred from this is that every circle must have two arches (or circles) for its support, and no more; this follows at once from the origin of the style; and is absolutely necessary for the preservation of the proper pyramidal outline. Moreover a circle resting on a pointed arch gives no idea of adequate support; we expect it to be pierced. And if a circle rests on more than two arches, it receives an undue prominence. This rule is more strictly observed in England than abroad. Thus in a three-light window (16) at St. Germain, Pont Audemer, we have only one circle in the head, and the effect produced is rather that of a Subarcuated than of a pure Geometrical window. Compositions also occur of a figure resting on a single arch, either as single-light windows or as parts of a larger design. Thus at Graville (17) we have three circles in the head of a two-light window. But even in England we find this most necessary rule occasionally violated; thus at Temple Balsall (18) is a four-light window with fenestellæ on the ordinary plan, and which should have

had one large circle in the head. Instead of this there are two, to which the proper lines of the tracery afford no sufficient æsthetical, perhaps no sufficient constructive, support; and a vertical line accordingly divides the window in two in the most awkward manner imaginable. The window is otherwise a rich and fine one; the circles being filled with smaller ones trefoiled. We shall also find a few examples of this rule being violated in cases where pure Geometrical tracery is intermingled with other forms; but generally, it is as stringently observed, as is required by its absolute necessity to the obtaining any adequate æsthetical support°.

Another rule of early Geometrical tracery is that in no other is the equilateral law of Gothic Architecture so prevalent. No window of this kind is really satisfactory, unless the arches both of the window itself, and of the lights are of that form; and it is more stringently necessary than in any other style that the commencement of the tracery should exactly coincide with the spring of the arch. If either of these rules is violated, the due proportion of the figures is at once lost. These also are far more strictly observed in English than in foreign tracery.

I have made these remarks on the style in general at this particular point, because the three- and the four-light window contain its essence, and from them all its principles may be deduced. The examples which we have thus far considered, exhibit every development and variety which the style in its purity can assume; they supply the typical forms, of which others are either repetitions or corruptions — *παρεκβάσεις*.

° A numerous class of exceptions may be alleged in the three-light windows with a predominant central light; but the origin of these will be discussed at a future stage, for, though coming under

the definition of Early Geometrical, their general effect betrays a really closer affinity with another form.

P See this drawn out at length in the Introduction to Brandon's Analysis.

Thus a window of five lights cannot be constructed in this style without at once violating one of its first principles. It might indeed be formed on the principle of the three-light window, but such a monotonous expanse of circles piled up on each other would be hardly endurable. And when it is attempted by subordination, the composition cannot be formed by a repetition of either the two- or the three-light window. The gable window at the east end of Lincoln Cathedral is of this kind; fenestellæ of two lights, with one complementary, supporting the circle. The result is that the circle<sup>a</sup> is far too large for the general design, and the complementary light necessarily appears to run into it. There is no appearance of adequate support whatever. This circle is foliated with trefoil cusps of so bold a character that they rather resemble the radii of a wheel-window.

Windows of six lights on the other hand may be easily designed in this style, as the primary lines may describe<sup>r</sup> the ordinary two-light pattern, the fenestellæ being filled up with the tracery of a window of three lights. The east window of St. Germain at Pont Audemer is a good example, though perhaps the circle in the head might have been more advantageously filled with smaller ones, as it is rather too large for mere foliation. There are also two notable examples in English parish churches, namely in the west front of Grantham<sup>s</sup>, and at the east end of Raunds<sup>t</sup>. Both present the same general design; but the arch at Grantham, being much more acute<sup>u</sup>, allows the

<sup>a</sup> The outline of this window is identical with that of many of the best examples of the later Geometrical, in which this fault is, to say the least, not so striking; but in those more elaborate designs the centre-piece is not of the same consequence as here. The objection to the complementary light seems insuperable.

<sup>r</sup> One might also conceive the primary lines describing a three-light pattern,

each light filled with one of two lights, and the circles, if necessary, with smaller ones, but I am not prepared with an example.

<sup>s</sup> Figured in Sharpe's Windows.

<sup>t</sup> Do. do.; also Northamptonshire Churches, p. 57, and Rickman, p. 135.

<sup>u</sup> The arch at Raunds is slightly obtuse, at Grantham slightly acute; the equilateral arch would have produced a

centre-piece to assume far greater size and dignity; it is the crowning point of the window, and is nobly filled by six smaller circles clustering around a central one. At Raunds the arch of the window is far too obtuse in proportion to those of the fenestellæ<sup>x</sup>; so that the circle is pressed between them in an awkward manner, and is thereby made of a size too small to admit of the same filling up as at Grantham, and yet so large as to be meagre without it. At present the Grantham window<sup>y</sup> has no original foliations in any part; at Raunds the tracery is plain, but the lights have an open trefoil, which imparts no richness to them, while it gives a meagre appearance to the tracery. This, together with the meagre centre-piece, renders the Raunds window, at present at least, poor and unsatisfactory, while that at Grantham, with all its simplicity, is magnificent in the extreme. A third (19) occurs in the north transept of Hereford Cathedral, in which the fenestellæ are under actual subarcuations; yet there is the open soffit-cusp almost throughout, the greater part of the tracery is cut out of the solid, and the general effect is by no means that of a subarcuated window.

I am not aware of the existence of any windows of seven lights which can be considered as pure examples of this style. If there be any, they must be liable to the objections which I have brought against those of five lights. If formed by mere piling of circles they would be still more

more satisfactory design than either, for, hypercritical as the remark may seem, I cannot but look upon the Grantham centre-piece as a little too large.

<sup>x</sup> They differ but little from subarcuations.

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monotonous ; if combination be attempted, they might perhaps be a little more satisfactory, as if there were only a single complementary light, it would be almost hidden by the greater importance of the fenestellæ.

When we come again to an even number in the window of eight lights, we have a field once more opened to us for composition and subordination of the grandest kind. We have here the noblest of all Geometrical designs, the east window of Lincoln Cathedral. The front in which it is placed is the glory of the Early Gothic of England, and, with its earlier, but not less sublime, compeer of Ely, might go far to reconcile us to that capital fault of our great Churches, the want of the apsidal termination. The window itself shows how completely subordination is the soul of the style ; the whole is, like the others we have described, only a repetition of its component parts ; its vast size of course allowing subordination to be carried to a greater extent than in any other. This eight-light window consists of two of four lights, each of which again may be resolved into two of two lights ; perfect and beautiful windows, both of two and of four lights, might be extracted from it. The centre-piece, the grand crown which they unite to support, resembles that at Grantham with the circles foliated. This whole window is the very model of majestic simplicity ; it may be doubted whether the most gorgeous days of Flowing or Flamboyant tracery ever produced a composition more perfectly satisfactory and harmonious.

We have thus traced the Early Geometrical tracery through all the forms which it assumes when constructed solely of circles. We have now to consider it as modified by the introduction of other simple—though of course less simple—Geometrical figures, such as the Vesica, the Spherical Triangle, and the Spherical Square. None of these are so usual or so typical as the Circle ; the latter is

undoubtedly the true and essential mark of the style, and the others must be considered as developments or modifications formed according to its analogies.

The form in which the Vesica is substituted for the Circle is one of extreme rarity; but it is a true and distinct variety of the Early Geometrical style, and its importance is not to be measured by the very small number of instances which can be produced of it. It is manifestly an original and independent form, contemporary with the circle: for we have seen it employed<sup>2</sup> in the earliest and most rudimental stage of the development, while the two lights and the vesica in the head remained completely independent. And on the other hand we shall find that no figure, hardly the circle itself, exercised a more powerful influence upon succeeding forms of tracery. But of the form itself in its pure state I am prepared with only two examples: two-light windows of this kind occur in the neighbouring Churches of Asfordby and Melton Mowbray<sup>a</sup> (19a) in Leicestershire, which are constructed quite upon the principle of the two-light window with the circle. The former is quite plain; in the latter the vesica is foliated in the manner evidently most appropriate to it, a long quatrefoil, with the vertical foils pointed and the horizontal ones round. I am not prepared with any certain example on a larger scale; indeed the nature of the figure is such that it would seem almost impossible for its pure form to enter to any considerable extent into the composition of tracery.

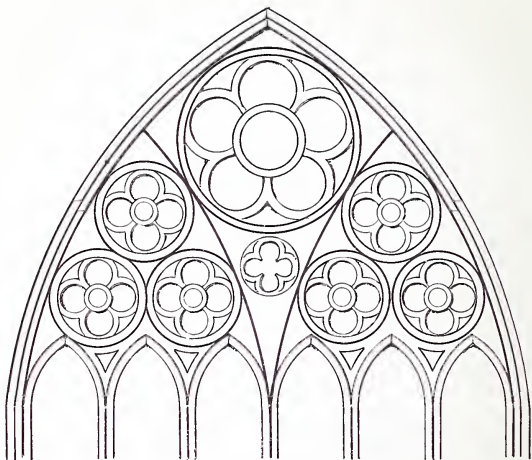
The Spherical Triangle is a figure of far more frequent occurrence, but of less importance in a general view of tracery, as it does not seem to have been an original form,

<sup>2</sup> As at Glapthorn (see above, p. 7, note f) and in the Spire-Lights at Gadesby.

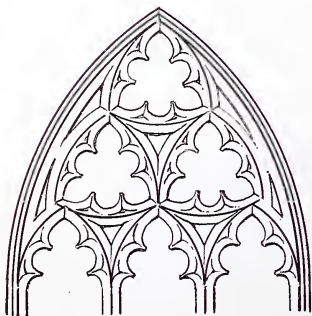
<sup>a</sup> I must apologize for an accidental irregularity in the numbering of this

example. As one of our two instances in the rudimental form is from the same vicinity, we can hardly fail to regard this as a local peculiarity.

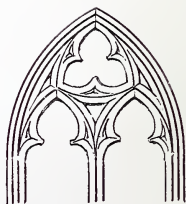




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and the traces of its influence on later varieties are but of very trifling extent. It decidedly marks a later stage of development than the circle; the figure itself is less simple; it is not a natural and original one, but one evolved by a rather complicated geometrical process, and which may, more reasonably perhaps than some others, be supposed to have a symbolical meaning. And in point of fact, though a true variety of simple Geometrical tracery, without the introduction of any foreign notion, it is in every sense a later form than the pure circle. It arose later and was retained later. It seldom or never, as far as I am aware, occurs as an independent rudimental figure<sup>b</sup>, but almost always in the form of complete tracery; it is also accompanied by later details; all the examples I have seen would in the common classification be ranked as "Decorated" or "Middle-Pointed;" and many belong to an advanced epoch of that style; the mouldings and foliations characteristic of the earliest complete form of the Circle, have yielded to others of more advanced character in the analogous stage of the Spherical Triangle.

The two-light window of this kind is by no means unusual, and generally conforms to the same rules as that with the circle in the head. The triangle rises well from the lights below, its lower angles resting upon their apices. The few varieties it presents are chiefly in the foliations. It is clear that as the circle is the main element in its own foliation, the vesica occupies an analogous place in the treatment of the spherical triangle; it is naturally filled with the pointed trefoil which is composed of three vesicæ<sup>c</sup>, a pointed foil fitting into each angle of the triangle.

<sup>b</sup> I mean of course in connexion with lancets, so as to form incipient tracery; distinct windows of this shape are not uncommon.

<sup>c</sup> See the Geometrical exhibition of one of the ways of constructing this figure in Brandon's Analysis, Early English, § 1. pl. 8.

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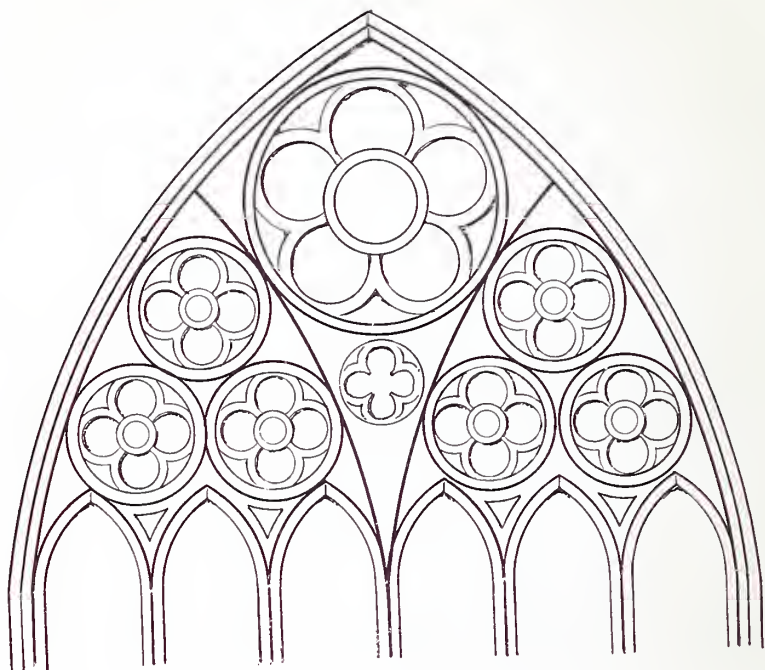
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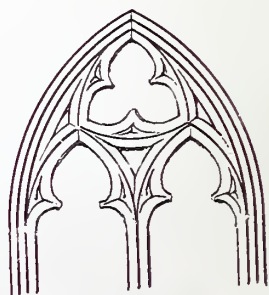
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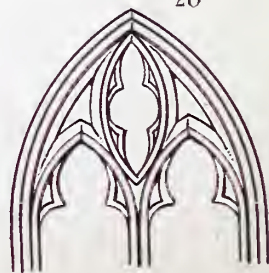
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The two-light window of this kind is by no means unusual, and generally conforms to the same rules as that with the circle in the head. The triangle rises well from the lights below, its lower angles resting upon their apices. The few varieties it presents are chiefly in the foliations. It is clear that as the circle is the main element in its own foliation, the vesica occupies an analogous place in the treatment of the spherical triangle; it is naturally filled with the pointed trefoil which is composed of three vesicæ<sup>c</sup>, a pointed foil fitting into each angle of the triangle.

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A round foil between each pointed one makes the figure cinquefoiled, and detracts from the importance of the foliations, though it adds much richness to the effect. The lights may be either trefoiled or cinquefoiled. Examples with both the lights and the triangle trefoiled occur at Denford, Northants (belfry windows), Dorchester Abbey<sup>d</sup> (north aisle), Gaddesby, Leicester (clerestory), (20) Hampton-in-Arden, Warwick, Ratcliffe, Leicester (chancel), Geddington, Northants (chancel); lights cinquefoiled and triangle trefoiled, Asfordby, Leicester, (transcript aisle); lights and triangle both cinquefoiled, Long Compton, Warwick (chancel), Islip, Oxon (south aisle), Ensham<sup>e</sup>, Oxon. At Badgeworth<sup>f</sup> is an example gorgeously decorated with ball flower. All or nearly all these exhibit complete tracery, though the very small spandril intervening between the lights and the triangle is often merely sunk. How long this simple form continued is shown by the example at Geddington, which is manifestly contemporary with the splendid east window, of the transition from Geometrical to Flowing tracery, and possibly of a date so late as 1350<sup>g</sup>.

An anomalous example occurs in the south aisle at Cuddesden in which the triangle, which is not, as usual, equilateral, has two of its sides formed by the arch of the window; an awkward arrangement of which we shall find some foreign examples; consequently it does not rise from the lights. The triangle is octofoiled, having three round foils between the two lower angles; the lights are cinquefoiled, and none of the spandrils pierced.

Three-light windows of this kind also occur formed much upon the same principle as those with circles, three spherical triangles occupying the head. There is however

<sup>d</sup> Figured in Addington's *Dorchester*, p. 21.

<sup>f</sup> Do. Brandon's *Analysis*, pl. 38.

<sup>g</sup> See Neale's *Hierologus*, p. 82.

<sup>e</sup> Do. Oxford Society's *Guide*, p. 140.

this difficulty, that if the two lower triangles spring from the lights in the same way as the triangle in a two-light window, an awkward spandril is left; while if the angles of the triangles are thrust beyond the apices of the lights so as to touch the arch, the decorative support is not satisfactory. This is well avoided in a window in the Palace at Wells (21), where the excess is as it were divided between the triangle and the spandril (the former being thrust a very little beyond the lights) so as to be scarcely apparent. A bolder but less successful expedient has been adopted in an example at Quarrington, where a curve is drawn from the impost to the apex of the lower triangle, making a sort of trefoil arch with the lower one.

All these have the ordinary arrangement of the three triangles, which will be also found in the examples in Rothwell Church, Northants. In the south transept at Morton (22) is an instance where the arrangement is strangely distorted; the central light being higher, and its sides continued concentric with the arch of the window; these form one side of each of the two lower triangles, which are thus thrust to one side in a curious manner, while the third retains its usual position altogether unconnected with them. At Great Hale<sup>b</sup>, Lincolnshire, is a window where, the arch being obtuse, the upper triangle is omitted, and the space in the head quatrefoiled. The east window of the north aisle (23) of All Saints' Church, Hereford, is a good example of a four-light composition designed wholly on this principle, in a manner exactly similar to the more familiar form with circle, though the foliation of the spandrils is a deviation from the purity of the Geometrical type, and bespeaks the chronologically later date of this variety. The primary pattern, marked in the mouldings, is that of a two-light window, which is

<sup>b</sup> Figured in Sharpe's Windows.

again repeated within the arches, the triangular centre-piece containing three smaller triangles.

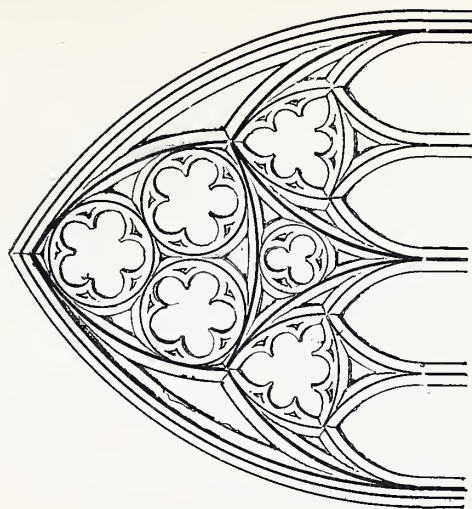
The Spherical Square is the remaining figure of this class, and, in a pure state at least, the rarest of all. I am only prepared with a single example<sup>1</sup>, one of two lights (24) from Middleton Cheney, Northants, in which no other principle of formation is introduced; this is, at present at all events, unfoliated, and is consequently poor and meagre in the extreme. In combination with other forms we shall find it to be one of the most important elements in the elaborate and magnificent windows of Germany, but the good taste of our English artists almost universally rejected it. As the two upper sides of the figure are formed by a portion of the lines of the arch, the figure fits much more easily into the design; but it has not the intrinsic beauty of the circle, and this very circumstance tends to deprive it of that distinctness and independence of parts which is so important in tracery of this kind; just as a spherical triangle is far more pleasing when it stands quite free of the arch.

But these elementary figures are also, as might naturally have been expected, found intermingled with each other in various combinations, with which however it will not be necessary to occupy our attention so long as with the figures out of which they are composed. Thus a three-light window in Merton College Chapel, of the three figures in the head, the two lower are spherical triangles and the upper a circle. In the aisles of Guisborough Abbey<sup>k</sup> windows of the same formation have the two

<sup>1</sup> I would not build too much on this illustration, taken from a rough sketch made many years back, and which I have had no opportunity of verifying. But at all events, even were it simply an imaginary sketch, it would exhibit a possible and typical form, important in

its combinations with others in Germany at least if not in England. Some German two- and four-light examples of this kind have been communicated to me by Mr. Scott.

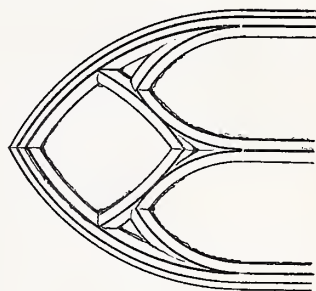
<sup>k</sup> Figured in Sharpe's *Parallels*.



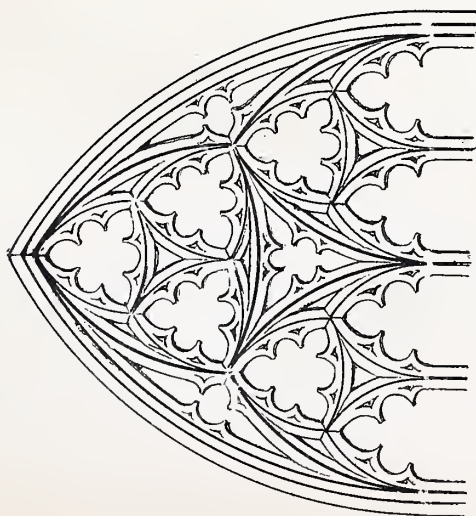
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lower figures spherical squares, but so obtuse as to differ but little from circles, and the upper a spherical triangle. So also in windows involving subordination, the very fine four-light examples in the vestibule to York Chapter-House<sup>1</sup>, have spherical triangles in the heads of the fenestellæ, and a circle in that of the whole. A more complicated example at Temple Balsall (25) has a spherical triangle in the head containing three circles, a small circle occupying the spandril between it and the fenestellæ. A five-light window in Exeter Cathedral<sup>m</sup> has the reverse arrangement, namely a circle containing three spherical triangles. The spaces between them are foliated, an idea plainly inconsistent with the distinctness and severity of pure Geometrical work, and which, though often found in windows of not very advanced date, is a clear sign of development towards later ideas. In this window the upper lines of the triangles in the heads of the fenestellæ coincide with their arches. One of the two very singular Decorated windows in the transept at Winchester, that namely in its north wing<sup>n</sup>, is of five lights, with circles in the fenestellæ, but instead of a centre-piece has three spherical triangles awkwardly arranged around a vesica. The annexed superb window (26) from Altenberg Abbey is a fine example of the German peculiarities, in the use of the spherical square, the commencement of the tracery below the spring of the arch, and the violation of English laws of support, the nature and importance of all which may be made clearer by the contrast.

#### § 4. OF FOIL TRACERY.

The definition of this form has been already given at the point where the distinction was established between it and

<sup>1</sup> Figured in Rickman, p. 153.

<sup>m</sup> Do. Britton's Exeter, pl. 12.

<sup>n</sup> Figured in Willis' Architectural History, p. 25.

the more purely Geometrical. In this we no longer find the circle in its complete form as an element of the composition, but only so far as it may be considered as existing in its derivative foils. Instead of trefoiled or quatrefoiled figures we now find the tracery composed of distinct trefoils and quatrefoils, and the effect is always most pure when the heads of the lights are also of the trefoil form. All this is quite in harmony with the spirit of Geometrical tracery, in which, as we see, the foliation, even when combined with other figures, often retains a character of so great distinctness. Perhaps indeed no variety sets this character of distinctness and independence so forcibly before our eyes as this, in which we find a marked separate existence bestowed upon figures which we are elsewhere accustomed to contemplate only as ornamental appendages to others. It may be that this produces the idea of an excessive or unnatural development of the principle of distinctness; certain it is that the effect of this kind of tracery is by no means so truly satisfactory as that of the pure Geometrical; in a state at once fully developed and unmixed, it is far less frequent than that style; its most important applications being in connexion with other forms.

In this case we may safely begin with the single-light window, as the regular adaptation of the number of arches and figures to each other which is so remarkable in the English examples of the pure Geometrical, is far from being so strictly observed in the present variety. A majority of the examples would probably be found to conform to it, but a minority is left far too numerous to be considered as mere exceptions. And looking into the question itself, we shall find no such valid reason for its observance as certainly exists with regard to the other form. While a circle or spherical triangle resting on a single arch is a manifest violation of the first principles of decorative con-

struction, the case is quite the reverse with the most usual form which the single figure on the single arch assumes, the trefoil arch supporting a trefoil, in which the apex of the former fits excellently into the base of the latter. We find the germ of this form in the splendid eastern triplet<sup>o</sup> of Wimborne Minster, where a foil figure is pierced in the head of each lancet under the same dripstone. Of this form in its perfect development, Raydon Church<sup>p</sup> in Suffolk presents two beautiful examples; in each case a trefoil arch supports a trefoil, in the one example round, in the other pointed; one similar to the former occurs in the Chancel of St. Fagan's, near Cardiff. In the tower at Cassington, Oxon (27), is a similar example under a straight-sided arch.

Still however these examples are comparatively rare, though they will be found most important as elements of other varieties. The greater number of windows of Foil tracery are developed by the same process and the same stages as the pure Geometrical from the perforation in the head of a couplet. Of the first stage, where the lights and the figure still remain quite distinct, an excellent example, with a scxfoil in the head, occurs at Netley Abbey, and a similar one with a scptfoil forms the east window of Stanion Church, Northants. In both these the lights are unfoliated lancets. Another with foliated lancets, and a pointed quatrefoil, occurs in Lindfield Church<sup>q</sup>, Sussex. But an instance more curious and characteristic than any will be found at Chipping Wardon, Northants; we here have two trefoil lights divided by a shaft with a square abacus—a rare instance of this mode of division in a *glazed* window<sup>r</sup>—in the head, under the same label, is a

<sup>o</sup> The exterior is figured in the Glossary, pl. 151, the interior in Petit's Architectural Character. I am here speaking of each lancet separately; the whole composition may have had some influence in the formation of another class of

windows, see p. 18.

<sup>p</sup> Figured, Brandon's Analysis, § 1. pl. 8.

<sup>q</sup> Brandon's Analysis, § 1. pl. 5. E. E.

<sup>r</sup> See above, p. 9.

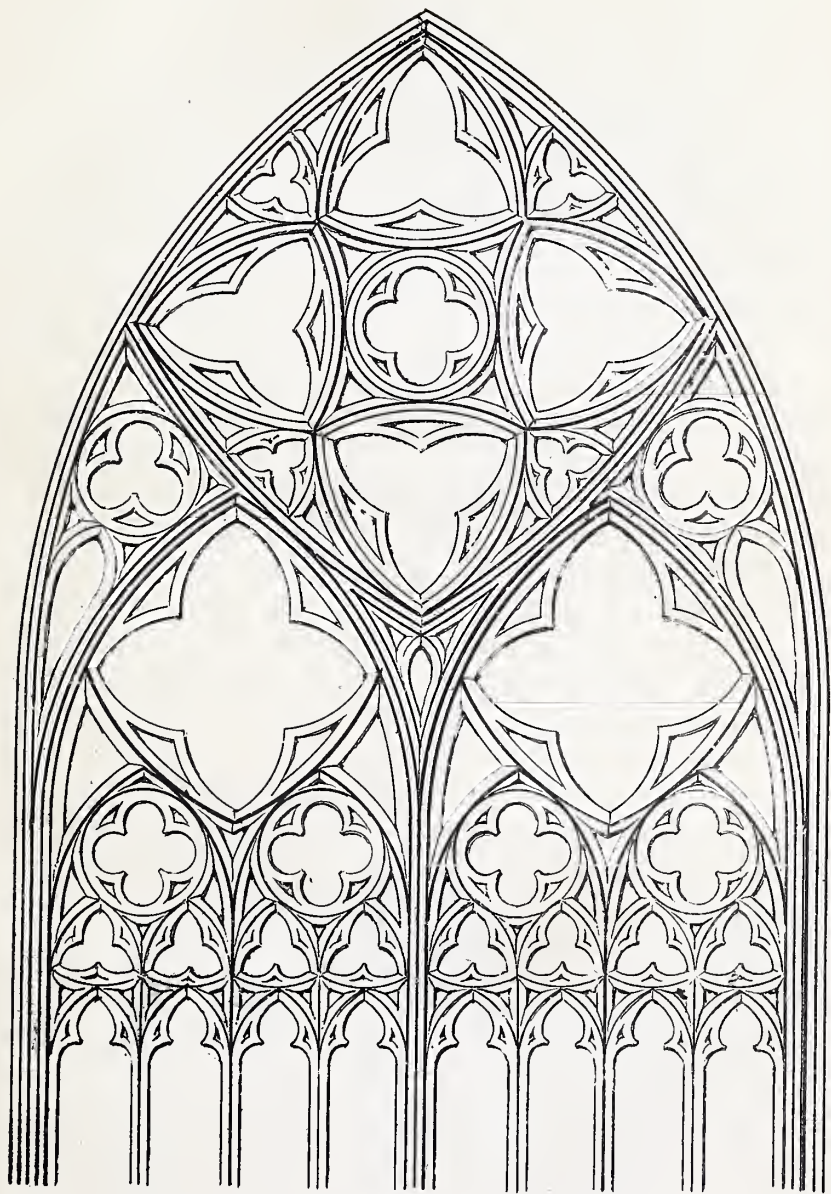
round quatrefoil remaining quite distinct. The next stage, with the lights and the figure brought nearer together and the spandrils sunk, is very elegant; it occurs with unfoliated lancets and a round quatrefoil in the inserted window at Iffley, Oxon (28), and in the belfry at Paston<sup>s</sup>, Northants. In the south aisle of Northfleet Church<sup>t</sup>, Kent, are two examples with pointed trefoil lights supporting a quatrefoil, in the one case round, in the other pointed.

Of two-light examples of fully developed tracery preserving the single figure in the head, the window already figured (Pl. 2. fig. 8) is an excellent instance of two trefoils supporting a quatrefoil, all the foils being round. The like occurs also at Wellingborough. At Uffington, Lincolnshire, we find a similar example with a trefoil (31), and another in the Chancel of Trumpington, Cambridgeshire, in which the trefoil is of more importance. In the Mayor's Chapel at Bristol (32) we find two cinquefoil arches supporting a singularly arranged sexfoil, and the Aisle windows of Wimborne Minster exhibit cinquefoil lights with a quatrefoil in the head, of a sort of ill developed Foil tracery, though manifestly of much later date than the majority of those which we are considering. We find the same arrangement with pointed arches at Blymhill, Staffordshire, and also in the beautiful clerestory of Barnwell St. Andrew's, Northants, where the arches are partly plain

<sup>s</sup> The belfry windows and spire lights of this Church present the most interesting series imaginable of incipient foil tracery, though several of them exhibit eccentricities out of the line of the ordinary development which hinder them from being cited as typical examples. Of the four belfry-windows two of the kind just mentioned, with some variations in the cusps, which in one are truncated; the third has in the head a pointed trefoil sunk, but not pierced, the fourth an awkward variety of the trefoil not pierced. Of the spire-lights two

have trefoil lights, and sunk in the head large figures which excellently illustrate the development of pointed foil figures from the combination of vesicæ. In one four vesicæ actually meet in a point (29), in the other (30) they are not quite completed, so as to form a regular quatrefoil. In the other two the lights are unfoliated lancets, having sunk in the head, in one case a ruder form of the same figure, in the other a reversed pointed trefoil, and over it a round quatrefoil.

<sup>t</sup> Brandon's Analysis, § I. pl. 1. Decorated.





and partly foliated. In these the foils are pointed, while at Blymhill the lateral ones are round. We may remark the much greater distinctness given by the latter arrangement, and the farther degree of it possessed by the trefoil beyond the quatrefoil. At Barby, Northants, is an anomalous example of a large trefoil supported by two round arches. It will be observed how all these suggest the spherical triangle, just as those with quatrefoils do the circle.

Two very singular two-light windows of Foil tracery will be found in Messrs. Brandon's valuable Analysis, one, from Waltham Abbey<sup>u</sup>, has trefoil lights supporting an almost indescribable<sup>x</sup> foil figure, a kind of irregular sexfoil with a lower pointed foil occupying the space between the lights.

The same system of composition will be found carried out in large windows of this kind as we have seen in the pure Geometrical, though, from the comparative rarity of examples it will not be in our power to illustrate it at the same length. The east window at Trowse Newton, Norfolk (33), exhibits a Foil window designed precisely after the analogy of the three-light Geometrical windows in which the central light overtops its fellows, it being here cinquefoil, while the lateral ones are trefoil; the tracery contains three quatrefoils, that over the central light being placed diagonally. Nor is the truer and more genuine form of the three-light Geometrical window without its counterpart; those in the aisles of York Minster are admirable examples, consisting of trefoil arches supporting quatrefoils.

It is not often that we meet with pure Foil windows of a greater size than three lights. It would be difficult to design larger ones without introducing subordination and inferior arches; and as these last, to carry out the true

<sup>u</sup> § 1. Decorated, pl. 4.

<sup>x</sup> A round window (*ibid.*) with some-

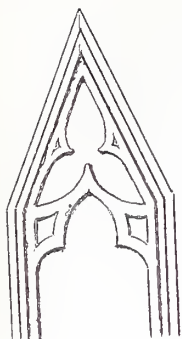
what analogous foliations occurs in the west front of this Church.

spirit of the style, must be of the foil form, it would be almost impossible to produce a simple and satisfactory composition. Yet the difficulty seems very well overcome in a very remarkable four-light window at Cartmel in Lancashire<sup>y</sup>, which does not contain any real subordination or subarcuation, but is still manifestly designed in analogy with the ordinary four-light Geometrical window. Each pair of trefoil arches supports what must be called an octofoil, though the subordinate foils are so small that its general effect is quite that of a quatrefoil, and these again support a larger octofoil by way of centre-piece. The window is a remarkable one, and of considerable value in elucidating principles of tracery; still it cannot be called altogether satisfactory: we lack the beautiful harmony and subordination of the pure Geometrical, and, owing to the absence of inferior arches, a somewhat unpleasing space is left between the two lower octofoils.

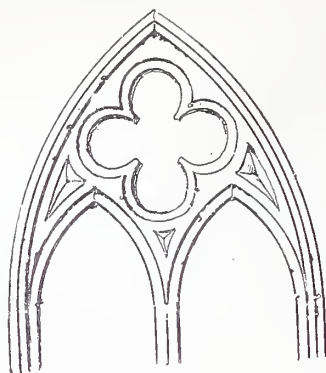
We now come to examples in which the Geometrical laws of support are not accurately observed. These are of two classes, according as the lights support a greater or a less amount of tracery than those rules require. In the first case we usually find a single arch supporting a single figure, as in the case of the windows of one light already mentioned. With these we might fairly class the instance from Trowse Newton, were it not that the idea suggested by that, as by the analogous Geometrical variety, is so decidedly that of a distorted example of the common three-light pattern. Intermediate also are some of the windows at Heckington (34), in which the trefoils in the tracery have not their lower cusp, as usual, resting on the apex of the trefoil arch, but the apex, which is ogee shaped, flows in between two trefoils, as those of the trefoils themselves do into the upper one. Thus, though there are only the usual

<sup>y</sup> Figured in Sharpe's Windows.

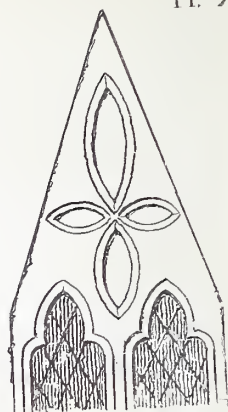




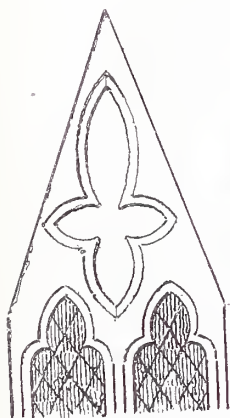
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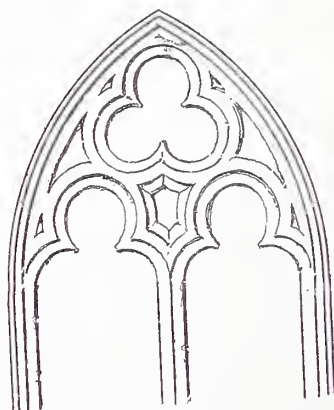
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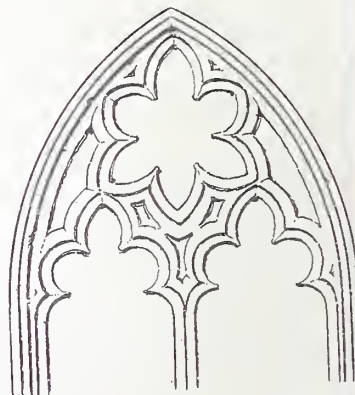
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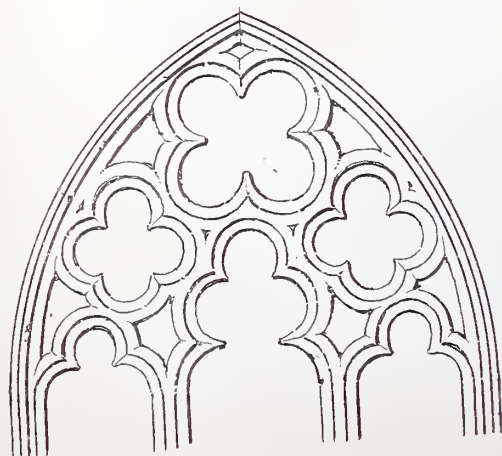
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number of actual figures, they are not supported in the ordinary way, and there are inchoate figures at the sides, as if the arch cut through an infinite series of trefoils. Less ambiguous instances will also be found. The annexed two-light window (35) from Askley has three quatrefoils in the head; it will be readily remarked that the foil arch supports the quatrefoil with much less ease than the trefoil, as in the otherwise similar window from Billingborough, engraved by Mr. Sharpe. In both these the tracery commences below the spring of the arch, the ordinary space allotted to it not being sufficient to contain so extended a pattern. In an analogous window of three lights in Lichfield Cathedral, each light (simple-pointed and cinquefoiled) supports a trefoil, these three again two, and these one in the head, the window being very long and acutely pointed.

Of the other class I am only prepared with two examples, in which a predominant trefoil rests upon three arches, being evidently modelled upon such two-light examples as those at Trumpington and Barby. Of these two, one, at Barkby in Leicestershire, has trefoil lights, in the other, in Peterborough Cathedral (36), they are simple-pointed and unfoliated.

I am not acquainted with many foreign examples of Foil tracery, and those are chiefly patterns of which I have already given English specimens. I must however add one (37) from Soest in Westphalia, as giving an example of what I have not hitherto observed in English windows of this kind, a distinct subordination of mouldings. Two trefoil lights support one large trefoil including three small ones; the tracery, as in so many foreign examples, and, as we have above seen, in the most nearly analogous English ones, commences considerably below the spring of the arch.

We have thus traced out the chief patterns<sup>z</sup> afforded by the first great division of Early tracery, in which the containing arch is wholly independent of those of the lights; we will now turn to its rival.

### § 5. OF ARCH TRACERY.

The general effect of this style, and the principle on which it is constructed, have been already alluded to<sup>a</sup> at that part of our argument when we endeavoured to point out its leading feature of distinction from the pure Geometrical. It is that which is produced when the external side of the arch of each of the external lights coincides with part of the arch of the window. As tracery of this kind, if it deserves the name of tracery, is formed entirely by different arrangements and groupings of arches, I have ventured to designate it Arch tracery.

I have already remarked that to produce the simplest form of tracery of this kind, all that is required is simply to pierce the spandril in the head of a couplet of the proportion required, which at once forms a pure<sup>b</sup> unfoliated two-light window. It hence follows that there is in strictness no such incipient or transitional form of Arch tracery, as we have seen lead the way to the full developments of Geometrical and Foil tracery. The source of this style is to be found merely in the two lights and the containing arch, without that third element which gives the very essence of the other two varieties. We have not here any distinct figure to bring into gradual proximity to the lights below, and to mark by its repeated strivings after a more complete union the advances of the style towards the fuller ex-

<sup>z</sup> There is a variety of Foil tracery in which the trefoil lights are very long and acute, which will be considered elsewhere. I only allude to it here, lest I should

seem to have forgotten it.

<sup>a</sup> See above, p. 10.

<sup>b</sup> See above, fig. 6.

pression of its idea. In an ideal view this form of tracery passes at once from a pure Lancet couplet into a pure traceried window. Any ornament by way of foliation which may be given to the spandril in the head is simply extraneous decoration added after the complete unfoliated form has been developed; and is not an element gradually worked into the composition, like the figures of the two preceding varieties. Still we find several examples in which the space in the head is pierced with a distinct foil figure not merged into the tracery, which are in practice altogether analogous to the genuine transitions of the other styles; and which it will be most convenient to treat of at this point as transitional forms. Thus at Aston-le-Walls is one in which this space is occupied by a small reversed trefoil; at the west end of the south aisle at Higham Ferrers is a similar couplet pierced with a delicate quatrefoil; at Thorpe Mandeville are two with a round diagonal quatrefoil, in one of these the lancets have a bold open foliation. At Piddington is another (38) in which we find a reversed trefoil of soffit-cusping, which from its peculiar form may be considered as something intermediate between a distinct foil figure and a mere foliated space. It will be observed that all these examples are from Northamptonshire, but I am not prepared to say whether this stage is a local peculiarity or not.

The complete form of the two-light window of this kind, when the piercing and the lights unite their mouldings so as to form actual tracery, must be familiar to every one both in its plain and its foliated shape. The former, the most common and most meagre of all windows, has been already described<sup>c</sup>; it sometimes occurs with great enrichment of jambs, especially in belfry-windows and spire-lights, as at Kingscliffe and Polebrook, Northants, but no degree of

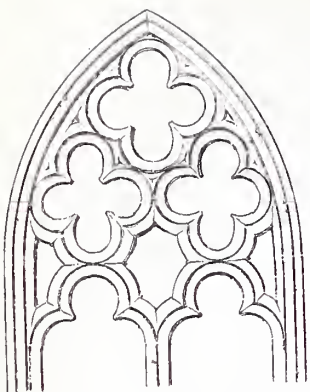
<sup>c</sup> See above, Cut 6.

ornament can make it really graceful. Of forms in which foliation is introduced perhaps the most usual presents the head unfoliated, and the lights furnished with a long and inelegant trefoil. When the head is foliated it is clear that a quatrefoil is best adapted for filling up the space; in this case we find the lights plain, trefoiled, or cinquefoiled in different examples. An example at Trumpington has the ogee foil, as well as other larger windows of this class in the same church and at Market Harborough; the effect is singular, and decidedly richer than usual. But we must remember that windows of this, and of several other kinds of Arch Tracery, were continually used as a kind of substitute during the whole of the Flowing and Perpendicular periods. Still it is manifest that, whatever be their *date*, they must, in point of *style*, be referred to the present head. At Ravensthorpe, Northants, is a variety of this kind (39) to which a very good effect is given by the use of an ogee head.

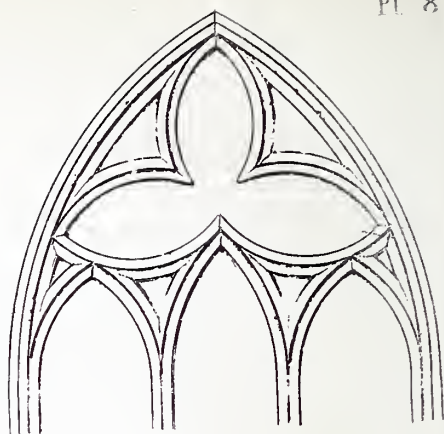
Windows of more than two lights are constructed in two quite distinct methods. In the one they seem to be formed upon the analogy of those of two lights; in the other they are direct products from groupes of lancets of their own number of lights just as the two-light window is from the couplet. This latter class simply exhibit a triplet or other combination of lancets, grouped under a single arch, and tracery produced by piercing the spandrils. Hence, as the great majority of lancets are unfoliated, we find this sort of tracery uncusped, even when the style is very much developed.

It is manifest that a genuine transitional stage is still less to be looked for in this class of windows than in that which we have just considered. Still a few examples occur, in which the idea cannot be considered as having attained its full development. A moment's reflection will

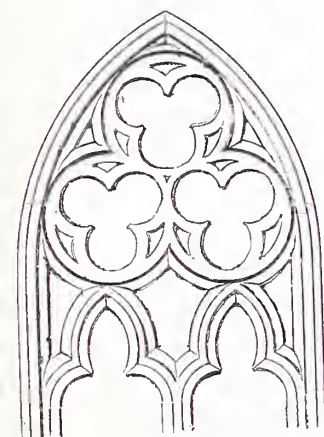




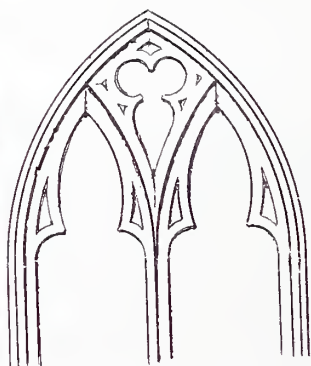
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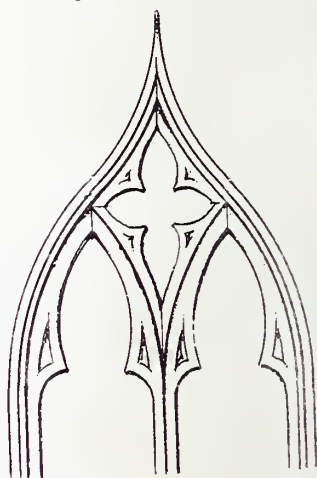
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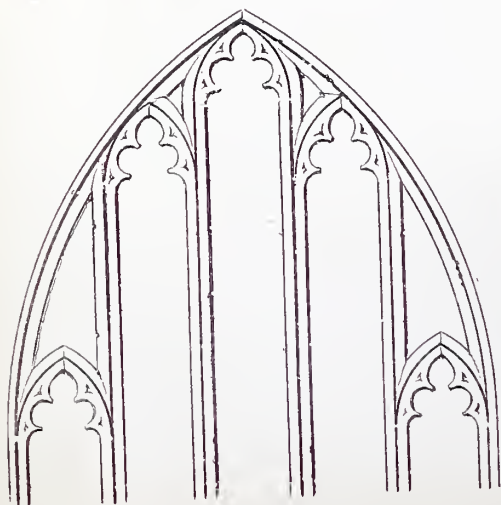
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show that a combination of lancets, to be converted into a window of this class, requires somewhat of a change of proportion, as it will be rarely, if ever, found that the containing arch of a triplet or quintuplet coincides with that of the external lights, as is required by the very definition of a window of this class. An attempt to form tracery from the ordinary triplet may be found in the windows of the north aisle of Netley Abbey<sup>c</sup>; a trefoiled triplet here has trefoils pierced in the shoulders, not forming complete tracery. But this seems to have been a mere experiment, and one which could not well have been developed farther; for, though this specimen is elegant enough as a mere case of incipient tracery, it is clear that complete tracery of this sort would be anything but satisfactory. We may see something of the same sort of feeling in a more advanced form in the window from Tewkesbury figured in the Glossary (pl. 156); where however the cusplings are rather to be looked upon as mere foliation of a space, and not as derived from the independent foil figures of the last example. At Portbury, Somerset, is a large ungainly window of five lights (40) which illustrates the same notion, the side lights being unconnected with the containing arch; in the Tewkesbury example the natural awkwardness of the form was somewhat relieved by the cusping; here the unfinished appearance of the arch, and the singularly ugly shape of the spandril, remain unmitigated; the side windows at Berkeley (41) exhibit the same notion with three-lights much better managed. We shall in the course of our investigation meet with one or two other examples which might have been classed here, but which will on the whole find a more appropriate place at a later stage of our argument.

It was probably the result of these experiments which

<sup>c</sup> Figured, Sharpe, pl. A.

must have shown the awkwardness of all attempts of this kind which caused them to be generally discontinued, and the lateral lights made to join the containing arch, giving them of course a far more acute form than is usual in an actual triplet. The most typical form is, as was already stated, without foliations in any part; such, of three lights, are many of the windows at Finedon and some at St. Albans<sup>f</sup>; I am not prepared with an example of four lights, but of five they are not uncommon, as the east windows of Irthlingborough<sup>g</sup>, Northants, Lapley, Staffordshire, and Gaddesby, Leicestershire. With the lights foliated, and the spandrils plain, we have of three lights trefoiled, Piddington<sup>h</sup>, Oxon, and East Sutton, Kent, and one at Chacombe, Northants, with a round segmental head; of three lights, cinquefoiled, examples occur at Trumpington; of four lights trefoiled we have one at Rothersthorpe, Northants (42) with a semicircular head; while of five lights cinquefoiled, with a very depressed arch, are the east windows of the Choir-aisles at Wimborne Minster. I may mention a window at the west end of the south aisle of Charwelton Church, Northants, as having the centre light trefoiled, and the side lights plain. Some have a foliation both to the lights and to the spandrils above; as in the south transept at Rushden, Northants; a very curious example (43) occurs in Rickman's collection from Staines in Middlesex, to which a singular effect is given by the ogee form of the arch.

The other mode of forming windows of this kind of more than two lights cannot be derived so immediately from any preexistent form. This is where the mullions simply intersect, leaving plain or foliated spaces in the head. This use of intersection may have been suggested by the arcades of

<sup>f</sup> Glossary, pl. 156.

<sup>g</sup> Northamptonshire Churches, p. 111,

Rickman, p. 135.

<sup>h</sup> Rickman, p. 145.

that kind so common at an earlier period; still this form is a natural development from the two-light window, formed from it in a manner strictly analogous to that which produced the three-light window of the Early Geometrical. It is manifest that a three-light intersecting window contains two of two lights, the centre light being common; the nature of this kind of tracery making the formation more manifest than in the really parallel case of the Geometrical. This Intersecting Arch tracery is perhaps the very commonest of any, and has enjoyed the unenviable distinction of being an especial favourite with Churchwardens of the last generation; many elaborate windows having been destroyed<sup>i</sup> to make way for this cheap substitute, or so mutilated<sup>k</sup> as to be reduced to it. Still it is a genuine ancient form, and one moreover which remained in use during the whole duration of Gothic tracery; it is only by an inspection of the mouldings and other details that the date of individual examples can be fixed with certainty. Many examples occur which manifestly synchronize with the latest Perpendicular<sup>l</sup> windows, and which, except in the lines of the tracery, exhibit all their distinctive features. But as the form is an early one, simply retained in the later style, the question of mere date does not concern our present inquiry. The really early examples are most commonly unfoliated, as at Northfield<sup>m</sup>, Worcestershire, Staunford, Northants, and the west window of St. Giles', Northampton; the late ones have a cusping characteristic of their date; usually cinquefoiled lights and quatrefoiled spaces. Sometimes the spaces have merely a trefoiled or cinquefoiled head; as in a square-headed window from Hexham, engraved by Mr. Bloxam<sup>n</sup>. There are however early ex-

<sup>i</sup> More particularly in Leicester and Leicestershire.

<sup>k</sup> In the case of *Arch and Foil* tracery.

<sup>l</sup> See Rickman, p. 200.

<sup>m</sup> Figured, Glossary, pl. 156.

<sup>n</sup> P. 167. In the examples, of Per-

amples with foliations, of which the south side of Dorchester Abbey Church<sup>o</sup> presents a noble range; the north Chancel of St. Sepulchre's, Northampton, is similar, though on a smaller scale, and here also the windows are, if I mistake not, early. Sometimes the lights are cusped and the spaces left plain, as in windows of three lights at Courtcenhall, Northants, and of five at Handsworth, Staffordshire.

It is not uncommon to find windows of this kind, in which the intersection is not perfect in the head, as in the east window of Blythfield, Staffordshire (44). These serve more strongly to connect the intersecting variety with the two-light window without intersection.

A curious subject for investigation is afforded by the fact that this kind of tracery is so generally found to be meagre and unsatisfactory, whereas, as being the purest offspring of the pointed arch, we might naturally have looked to it for some of the finest and most characteristic developments of the style. Yet without foliation many of its forms are absolutely unpleasing<sup>p</sup>, and even with the aid of that decoration its unmixed varieties produce no shapes of remarkable beauty. This is probably the reason why windows of this kind more frequently than any other seek for enrichment in extraneous decoration, as if mere enrichment could supply the inherent want of graceful outlines. Thus we more frequently meet with the ball-flower<sup>q</sup> on the

pendicular date, in the tower of St. Sampson's, Cricklade, the spaces are completely foliated with trefoils, which has a strange effect.

<sup>o</sup> See Addington's *Dorchester*, p. 27. It will be observed that the foliations of those in the Choir Aisle and those in the Nave Aisle, though both are of Decorated date, present an apparently slight, but not unimportant variation. Those in the Choir, which are the earliest, have round foils in the foliated spaces, affording a degree of distinctness to the foliations, and slightly approximating the

design to the Arch and Foil tracery to be hereafter described; while in the Nave we have the commonest foliation of the spaces with pointed foils.

<sup>p</sup> The three-light window without intersection is decidedly the most satisfactory variety of Arch Tracery; and this is certainly not improved by foliation.

<sup>q</sup> We may add the roses at the intersection at Checkley, mentioned by Mr. Petit, i. 177; where see some good remarks on this class of windows in general.

mullions; and such manifestly incongruous decorations as pinnacles<sup>r</sup> and canopies intermixed with the tracery. It is also remarkable that, while the direction of the mullions is purely and completely Continuous, the general effect of the window is never that of a genuine Continuous window. In no form are the mullions and tracery-bars so completely identical; the tracery is formed simply by the prolongation of the mullions in the direction which they have already assumed to form the arches of the lights, and no other line whatever is introduced. Yet it is manifest that the general character of an Intersecting window has much more in common with the Geometrical than with any variety of the Continuous style, least of all with its full development in Perpendicular. The reason of this is to be found in the fact that it is not so much the direction of the lines of tracery, as the form of the piercings described by them, which really determines the general character of a window. Hence the importance of foliation<sup>s</sup>, a variation of which will often give a completely different character to windows whose lines of tracery are identical. Now in an Intersecting window, though the tracery lines are Continuous, the piercings in the head are anything but vertical in themselves, and do not admit of being foliated<sup>t</sup> in such a manner as to give them a vertical direction. The foliation which they naturally require is a complete one, a form of

<sup>r</sup> As in the east window at Barnack, an example of five lights without intersection. We may add that of Merton College chapel, a compound window in which this kind of tracery predominates. The famous Jesse window at Dorchester, (Addington, p. 11,) which, when stripped of its extraneous enrichments, is a four-light window with imperfect intersection, may be considered as akin to these, and is surely to be admired rather for boldness and originality than for actual beauty.

<sup>s</sup> We shall see this exemplified at greater length hereafter. At present I

will refer only to the manifest difficulty which often exists in determining, without rigid inspection, between Geometrical and Foil Tracery. At a little distance scarcely any difference can be perceived between a Foil window with a quatrefoil in the head, and a Geometrical one with a quatrefoiled circle, because the glazed piercing is identical in both cases.

<sup>t</sup> The instances to the contrary—those mentioned above as having only the head of the piercing cusped—are both unsightly in themselves, and, after all, do not give any real vertical direction.

the quatrefoil which is especially horizontal, and causes the eye to rest very much upon itself. If it have any vertical effect, it is only from sharing in a very inferior degree the pyramidal tendency of the pure Geometrical.

We shall find, as we proceed, that no form is more extensively used in combination with others than this Intersecting tracery. Though in itself incapable of the highest excellence, a more limited application of its principle, in conjunction with its more successful rivals, seldom fails to add fresh beauty to the Continuous forms; and we shall soon see that its combinations with those contemporary with, or earlier than, itself, have produced a distinct variety of great excellence. But in no case does any intermixture of this form conduce directly to vertical effect.

I may conclude this head by alluding to a few windows which do not come strictly within the definition of the style, but which yet approach more nearly to its general character than to that of any other. This is the case with a form of window in which the spandrils of a trefoil- or cinquefoil-headed triplet or quintuplet are pierced, in a manner analogous to the three-light non-intersecting window of this class. A good example with cinquefoil arches occurs at Long Itchington<sup>u</sup>, Warwick. At Portbury (46) is an extremely unsightly five-light example with trefoil arches. In the annexed specimen from Newent, Gloucestershire (45) it is, as in some other cases<sup>x</sup>, difficult to say whether the arches should be called trefoil or trefoiled; they are perhaps strictly trefoil heads cut out of the solid. Finally in a three-light window at Lapworth, (47) Warwickshire, we have this form with the spandrils ingeniously foliated in a way analogous to the Tewkesbury example.

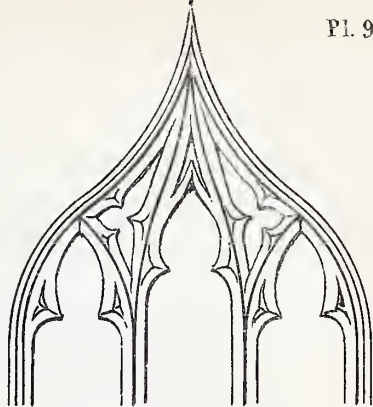
There are also a few examples which, without being in any

<sup>u</sup> Paley's Gothic Architecture, p. 161.

<sup>x</sup> As in the window at Broad Blunsdon, cut 12.



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sense, Arch tracery at all, approach very near to the effect of its Intersccting variety, as having in fact their tracery composed of intersecting *straight* lines. Thus at Ferry Hinksey, Berks, is a threc-light window with a triangular head, the tracery being formed by intersecting straight lines, which produce exactly the same quatrefoiled piercings as where curved lines are employed. The well-known east window of Stanton St. John's<sup>y</sup>, Oxon, may be considered as a more elaborate variety of the same type.

## § 6. OF COMBINATION IN GEOMETRICAL WINDOWS.

The preceding sections have exhibited the different forms of Geometrical tracery, as they appear when they are found most nearly pure and unmixed. They are, as it were, the elements or component parts out of which the more elaborate and complicated varieties are designed. Having thus endeavoured to disentangle these distinct elements and to elucidate their respective principles as developed in their unmixed state, our present business is to consider them when intermingled and combined with one another. This at once opens to us a very wide field of inquiry, as the majority of the larger and more elaborate specimens of Geometrical tracery belong to the present head, and are formed by the combination of two or more principles of construction. It is manifest that combinations of this kind are, in idea at least, later than the elements out of which they are composed; and in point of fact the great proportion of windows of this class belong to the later days of the style. It is only in a small number of windows, and those for the most part of one class, that we discern those marked peculiarities which so readily distinguish and add so much of beauty to the very earliest efforts of the art of tracery.

<sup>y</sup> Oxford Society's Guide, p. 225; Glossary, pl. 153.

Combined Geometrical windows readily divide themselves into two great classes ; those namely which belong wholly to our first division, being formed wholly by different combinations of pure Geometrical and Foil figures ; and those resulting from a greater or less intermixture of the forms of Arch tracery. These two divisions will admit of subdivision into several smaller varieties ; and it will be necessary to bear in mind the distinction<sup>z</sup> already established between the two great methods of combining different principles of formation, namely by simple intermixture, and by filling up a skeleton of one kind with smaller patterns of another. Besides these two great heads of strictly combined windows, the present section will also be the most convenient, if not the most appropriate, place for considering several anomalous classes and single instances of windows, belonging to the Geometrical type, and yet not easily referable to any of its ordinary forms or combinations.

### A. *Combination of Geometrical and Foil Tracery.*

#### a. *Intermixture.*

Of windows formed by combination of Geometrical and Foil patterns, the first class, which exhibits simple intermixture, is not an important one. The few examples which have come to my notice either introduce so small a portion of the Foil element as hardly to differ in general character from pure Geometrical windows, or else are but little better than anomalies. Thus a large six-light window in Exeter Cathedral<sup>a</sup> exhibits Geometrical tracery in a late stage, though with but little tangible departure from its genuine forms<sup>b</sup>; a quatrefoil in the middle of the centre-

<sup>z</sup> See above, p. 4.

<sup>a</sup> Figured in Britton's Exeter.

<sup>b</sup> Several *spaces* in this example are

foliated, a method of treatment decidedly alien to the spirit of Geometrical tracery.

piece, and one or two others in other parts of the window may entitle it to come under our present division. Another of four lights from the earlier portion of the same Church, has a purely Geometrical outline, and moreover exhibits that kind of tracery in its best and earliest form with the truncated open soffit-cusp. The centre-piece is foliated with six of the free trefoil arches which we have already<sup>c</sup> met with in examples at Lincoln and Peterborough, while the spandrils formed by them with the circle are pierced with small trefoils, which alone constitute its claim to be regarded as a mixed specimen. A three-light window at Barkby, Leicestershire, (48) can be called nothing but an anomaly; the head is formed by a spherical triangle resting on the lights without any connexion with them, as in some foreign examples. This contains two irregular squares, each foliated with an open diagonal quatrefoil, and a free trefoil in the head. The appearance is, as might be expected, far more curious than beautiful.

#### b. *Geometrical Skeletons with Foil Patterns.*

Windows in which a Geometrical skeleton is more or less completely filled up with Foil patterns, form a far more numerous and important class, including not a few of the finest examples of early tracery in England. These occur at a period so early that in a merely archæological division they have often been called Early English. The well-known east window of Hampton Poyle<sup>d</sup>, Oxon, exhibits the common type of a three-light Geometrical window with the circles filled in with trefoils. Another at Temple Balsall<sup>e</sup> has much the same character, with a good deal of diversity in the proportions and details. These are of

<sup>c</sup> See above, fig. 14.

<sup>d</sup> Figured, Oxford Society's Guide, p. 53. Glossary, pl. 153.

<sup>e</sup> Figured in Sharpe's Decorated Windows.

course identical in principle with those windows<sup>f</sup> of pure Geometrical tracery in which the circles are filled up with smaller ones, and through them are closely connected with the characteristic cusping of that style. In like manner larger windows exhibit precisely the same arrangements and subordinations as pure Geometrical windows; the circle in the head is usually filled with trefoils, the arrangement of which presents many diversities, as large and small ones, or round and pointed ones, alternating. Very pure examples of an outline purely Geometrical filled in with patterns purely Foil, occur in the Clerestory at Guisborough<sup>g</sup> (of four lights, the fenestellæ of two trefoil lights supporting a trefoil) and in the Choir Aisles at Exeter<sup>h</sup> (of five lights, the fenestellæ of two trefoil lights supporting a quatrefoil, and the complement trefoil.) The east window of Ripon Cathedral<sup>i</sup> is chiefly of this kind, although less pure than the examples just quoted; it is of seven lights, the fenestellæ purely Geometrical, the single light of the complement belonging to a class to be hereafter considered; the centre-piece has round trefoils alternating with pointed ones.

A very remarkable five-light window (49) in Exeter Cathedral may be considered to belong to this class, although differing widely in general effect from those hitherto mentioned. Its tracery is very complicated and not easy to describe; but it will be seen that the principal pattern—the centre-piece—consists of a spherical triangle containing another with concave sides.

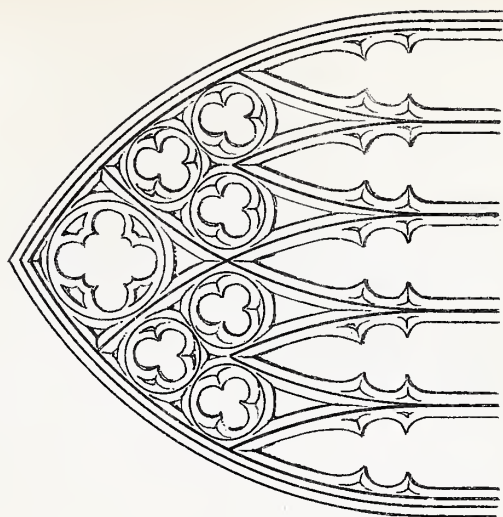
#### *A. Combination of Arch Tracery with Geometrical and Foil.*

But in by far the greater proportion of mixed windows we shall find a greater or less infusion of the principles and

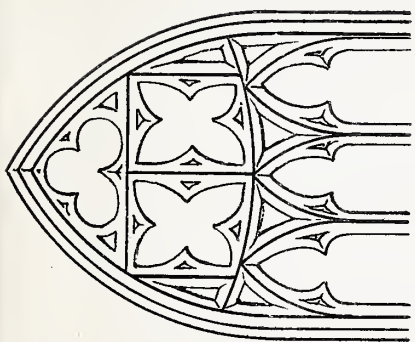
<sup>f</sup> As at Oundle, see above, figs. 9, 18.

<sup>g</sup> Figured in Sharpe's Parallels.

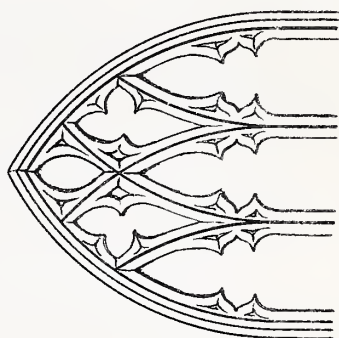
<sup>h</sup> Figured in Sharpe's Decorated Windows.  
<sup>i</sup> Do.



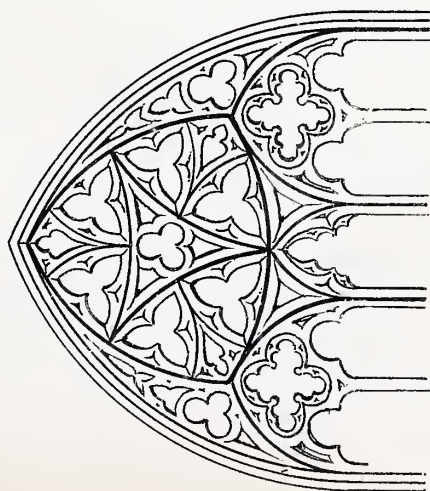
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48



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49



forms of Arch tracery. It is indeed from its influence over this class that the chief value of the latter kind consists; incapable as it is, when alone, of rising above mediocrity, an admixture of it frequently conduces to the production of the highest beauty of the Geometrical style, and in a large number of the most famous and magnificent windows of the latter portion of the period, its influence is extensive, sometimes predominant. We will consider separately its combinations with Geometrical and with Foil tracery, preserving, as above, the two kinds of combination distinct.

a. *Intermixture of Geometrical and Arch Tracery.*

Mere intermixture, or rather confusion, of Geometrical and Arch forms, without any principal pattern being traced out, is neither frequent nor elegant; more so indeed than many other mixtures of the same kind, as nowhere is the break more sudden and the junction less harmonious than when a pattern commenced in one of these ways is continued in another, when the sharp, angular, continuous line of the Arch tracery is stopped by the distinct and swelling figures of the pure Geometrical. This may be seen in a five-light window in Bristol Cathedral (50); the idea is that of an imperfect intersection, the head being occupied by a circle; but it forms two fenestellæ of three lights (one being common) with three circles in the head, which might nominally be referred to the pure Geometrical class, but the long acute lights of the original intersecting pattern do not at all harmonize with the necessarily small circles which appear to be thrust in instead of their natural completion.

b. *Arch Skeletons with Geometrical Patterns.*

Windows in which an outline of Arch tracery is filled up with Geometrical patterns constitute a more important

class than the last, but one still not very numerous nor admitting of much beauty. The spaces in the head of an Arch window seem simply spaces for foliation, and do not very well admit of the insertion of any figure; but as we shall soon see, those of Foil tracery are more manageable and better adapt themselves to the requirements of such a position than the inflexible Geometrical patterns. I am not prepared with any example of this kind in which the original pattern is of more than three lights without intersection, though it is clear that such an one might easily be designed, and may very possibly exist. With the mullions intersecting, an excellent example occurs in the east window of Meopham Church<sup>k</sup>, Kent, of three lights, filled with a trefoiled arch supporting a trefoiled circle, by a violation of the common laws of the English Geometrical; in the lateral piercings a quatrefoiled circle is inserted, while the head is simply quatrefoiled. A curious instance occurs in Bristol Cathedral (51) in which the head contains a plain vesica; we may also remark the singular and unnatural trefoil cusping of the lateral piercings. At Yatton, Somerset, is a large window of five lights, in which the Geometrical element is confined to two awkwardly inserted circles; the other piercings, except that in the head, have the unpleasent incomplete foliation<sup>l</sup>. There are also several windows, in which a circle is inserted in the head of an imperfect insertion, as in the east window of Pattishall, Northamptonshire, of four lights, and that of Cossington, Leicestershire, of five.

To the head of Arch skeletons filled in with Geometrical patterns must also be referred the extraordinary window in the north transept at Rushden<sup>m</sup>, Northamptonshire; it is of four lights, with intersecting tracery, but the lines being

<sup>k</sup> Figured in Brandon's Analysis.

<sup>l</sup> See above, p. 45.

<sup>m</sup> Figured, Northamptonshire Churches, 179.

concentric produce the most singular and unsightly appearance; the intersection is not continued into the two external lights. The spaces in the head are solid, pierced with circles trefoiled with the open truncated soffit cusp.

*c. Arch and Foil Tracery.*

Far more important than any of these is that widely influential form in which Arch and Foil patterns are combined, and for which, as the examples are both numerous and important enough to be considered as a distinct class, I would propose the name of Arch and Foil tracery. This is both a very usual, and, as I cannot but think, very elegant, variety in its pure form; and it will be also found to enter into the composition of a large proportion of the more complicated windows of the style. Nothing is more usual than to find windows of which the whole, or part, consists of an Arch outline more or less completely filled in with Foil patterns. These again naturally subdivide themselves into two classes, according to the two divisions of Arch tracery.

*α. Mullions not intersecting.*

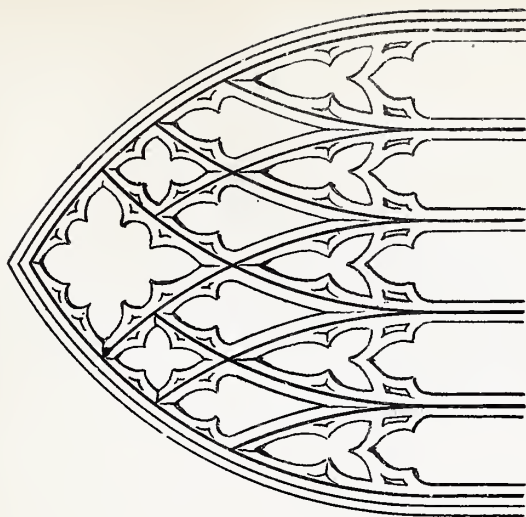
First, where the mullions do not intersect. In this case the Foil element is necessarily confined to treating each light as a single-light window of a Foil tracery, exhibiting generally a trefoil arch supporting a trefoil. This is the most extensive application of the principle, and probably derived its predominance from the very awkward appearance (in most cases) of the long, unrelieved lights of the Arch tracery. Something was wanted to fill them up, and no other method at once fills up the required space so exactly, and presents a figure so elegant in itself, and so

thoroughly imbued with the distinctness of early tracery. But though the present variety exhibits this formation in its utmost, yet from the comparatively unfrequent occurrence of the form itself, it naturally does not present so many actual examples as other classes. At Milton Abbey<sup>n</sup>, Dorset, is a singularly graceful example of three lights, each filled with a cinquefoil arch supporting a pointed trefoil, the more usual form. The Nave Aisles of Peterborough Cathedral are lighted by large segmental headed windows of five lights, each with a trefoil arch supporting a trefoil; and in the North Transept of Wimborne Minster (52) is a noble example of the same number of lights, in which cinquefoil arches support cinquefoils, the lower foils being round.

### *β. Mullions Intersecting.*

Secondly, where the mullions intersect in the head; with which, as identical in general conception, and admitting, which the last class does not, a central space in the head, and thereby a further opportunity for the exemplification of the principle, will be reckoned all examples of two lights. These may be readily divided into two classes. First, where the Foil element is simply confined to treating the lights in the manner just now described, the piercings in the head remaining foliated as in a common Intersecting window. These of course admit of every variety of which that form is capable. Typical examples of two and three lights are very common; one of the best is the east window of Stanion Church, Northamptonshire; at Panterry, Monmouth, we have a quatrefoil over the arch instead of a trefoil (53.) In Exeter Cathedral is a fine example (54) of five lights, with an imperfect intersection. Very curious ones of two lights

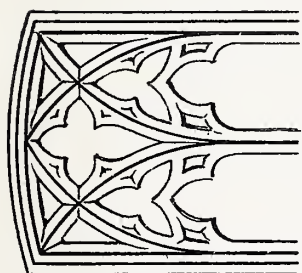
<sup>n</sup> Figured in Sharpe's Decorated Windows.



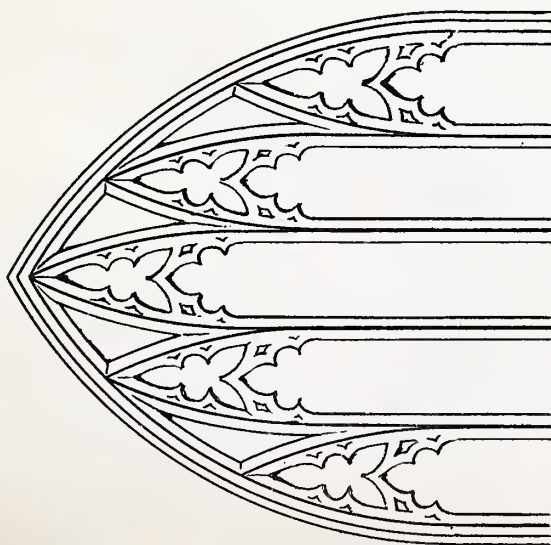
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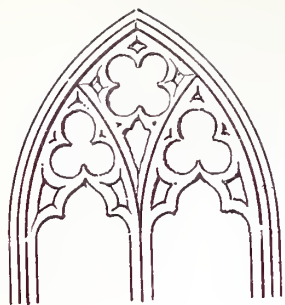
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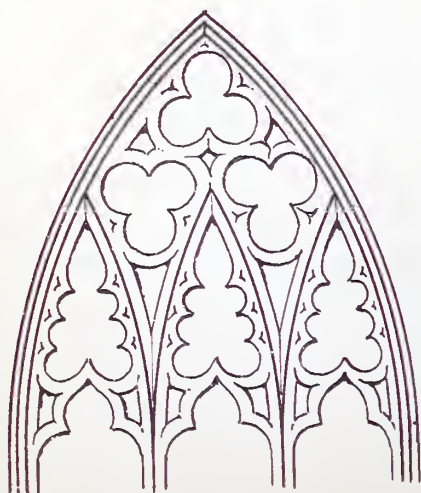
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(55) occur at Byfield and Barnack, Northants, being segmental-headed, and seeming to be cut out of an infinite plane of intersection.

In the second class the Foil element does not confine itself to the lights, but extends itself also to the piercings in the head, which are more or less completely filled in with Foil figures. One of the most perfect and typical examples of this class is the well-known and magnificent east window at Trumpington<sup>o</sup>, which is composed with a delicacy and skill rarely surpassed; the intersection being imperfect introduces a large diagonal quatrefoil in the head. And we may especially observe the tact by which the longer piercings have a long trefoil-headed figure introduced below the main one, which could not of itself be readily made to fill up the whole space. The trefoil, which is employed in the present case, only occupies the upper part, while the diagonal quatrefoil, which is more commonly used, leaves a vacant space both above and below. The same arrangement as at Trumpington occurs in the head of a pretty two-light window at Hedenham, Norfolk (56); but the trefoil-headed figure is more usually absent, as at Leonard Stanley, Gloucestershire, and St. Fagan's, Glamorgan, or its place is supplied by a small trefoil, as in one at Tewkesbury. At Rothwell, Northants (57), is a good three-light example, though perhaps the doubly foliated figures in the head do not altogether harmonize with the simpler one below; others perhaps more pleasing occur at Glapthorn and Deddington. Nor does the great store-house at Exeter fail us in this class any more than in others, but affords a five-light window (58) which, though very inferior to the most perfect specimen at Trumpington, is a more complete and instructive study of the forms of

<sup>o</sup> Figured in Brandon's Analysis.

this variety. We may remark the greater distinctness obtained, though I must think at the expense of beauty, by the use of the round trefoil in the lights, and how this distinctness dies off gradually towards the head; the piercings present three ranges of figures, of which the lowest has a distinct diagonal quatrefoil inserted, the middle a space foliated with round foils<sup>a</sup>, the upper with pointed, while the single piercing in the head is left altogether unfoliated.

It is clear that Arch and Foil tracery, considered as a combination of two forms, belongs to the class in which a skeleton of one class is filled in with patterns of another. I have not made the same formal division as in other cases, because in the only instances of mere intermixture with which I am acquainted, the Arch portion is itself filled in with Foil work. One example is in Merton Chapel (59), the other, far less elegant, is the west window at Panterry, Monmouth; in both three tall lights, which would be naturally prolonged into intersecting tracery, proceed no farther, and the head is occupied, in the one case with trefoils, in the other with quatrefoils.

### *γ. Corruptions of Arch and Foil Tracery.*

Closely connected with this Arch and Foil tracery are one or two other forms, all of which do not come precisely under its definition, but may be looked on as its *παρεκβάσεις*. The first I shall mention must however, in some of its shapes, be considered as a real, though corrupted, variety. We saw above that in Foil tracery, although the use of the Foil arch, as well as the Foil figure, was the

<sup>a</sup> I remarked above, when speaking of the intersecting windows (p. 46, note) at Dorchester, on the approach to distinctness produced by the use of the round foil; thus at Bushbury, Stafford, is a win-

dow whose piercings differ from those at Stanion in this respect; the effect is that of a type intermediate between the two varieties of Arch and Foil tracery.

most typical and appropriate, yet we met with several examples in which the latter was supported by the simple pointed arch. In like manner the simple arch is sometimes employed in the form we are now examining, as in a two-light example (60) at Hunton, Kent. This easily degenerated into a mere foliated space above the lower arch, a form very usual in complicated windows, as in a handsome one of four lights at Carleton Scroope<sup>r</sup>, Lincolnshire. It is more rare in windows without intersection, as in a three-light example at Barkby (61). It was now an easy step to make the arch ogree, which is more common, and will be found in examples of all the classes of Arch and Foil tracery already established, both with the mullions not intersecting, as in the west window of Wotton Underedge, Gloucestershire, and intersecting, either with the piercings in the head simply foliated, as in the east window of Badby Church, Northants, or with distinct Foil figures inserted, as in that of St. John's Chapel, Northampton. A difference of more importance is one analogous to that mentioned above in the case of the simple arch, namely whether the trefoil over the ogree arch is distinct, as in the east window at Great Marlow, Bucks (62), in one of the windows at Chipping Wardon,

<sup>r</sup> This is not a pure example, having a Geometrical figure in the head; but I am not prepared with a perfectly un-mixed instance exactly illustrating this stage. We often meet with windows in which a single light is treated either in this way, or in the pure Arch and Foil, while the rest of the composition belongs to another class, especially in the case of acute complementary lights, for which this form afforded an easy mode of relief. This is the case with the five-light windows, otherwise, except some foliated spaces, purely Geometrical, in York Chapter-House, and the analogous three-light ones in that at Southwell; as also in the seven-light east window at Guisborough Abbey (figured in Sharpe's Parallels), a splendid example of a Geometrical skeleton

filled up with Foil patterns. We also meet with Geometrical skeletons, of which those parts which admit of such a course are filled in with patterns of this kind. Thus a two-light window at Northfleet, Kent (figured in Brandon's Analysis), has its lights trefoiled with an ogree sub-arch; the circle in the head contains three spherical triangles. The famous west window of Howden is of this class; its primary pattern consists of two arches supporting a spherical square; the fenestellæ of two lights with a quatrefoil in the head; each light filled in with a trefoil on a trefoil arch. The arch of the window is stilted; the decorative impost ranging with the spring of these last arches, the constructive with that of the fenestellæ, considerably higher.

and in the side windows of the Chancel at Cossington, Leicestershire, (of two lights with ogee foils throughout,) or whether it is reduced to a mere foliated space, the apex of the ogee forming the lower eusp, as in the examples at Badby and Northampton, and one in Bristol Cathedral (63) of singular character in several respects. In the latter case, except when some distinctively Early element is introduced, as in the two latter, we might almost regard this form as a transition to the Flowing style.

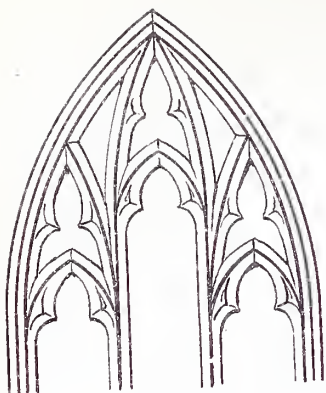
It is by no means uncommon to find an Arch skeleton filled up partly with Geometrical and partly with Foil patterns. I am only prepared with one example in which this occurs without intersection, namely a three-light window at Bottisham<sup>s</sup>, Cambridgeshire, in which the side lights have a trefoil on a trefoiled arch, the central a cinquefoiled spherical triangle on a cinquefoiled arch. In cases of intersection there are a good many examples. In the Chancel at Easton Neston, Northants, is a two-light window, with a pointed arch in the lights supporting a trefoil, and a quatrefoiled circle in the head. The workmanship is very delicate. The three-light window at Herne<sup>t</sup>, Kent, is a most typical example of this class. Of four lights we have the magnificent windows<sup>u</sup> in the Chapter-House at Wells, though it may be doubted whether the intersection, which is moreover imperfect, is a genuine example, as there is a subordination of mouldings, the central mullion being primary. A similar, but plainer, window, occurs at Hoby in Leicestershire (64), which, though mutilated in the head, I have selected for representation, as a very typical instance. The east window at Newnham, Northants, is of five lights, but its Geometrical element is confined to a trefoiled circle in the head of an imperfect intersection.

<sup>s</sup> Figured, Brandon's Analysis.

<sup>t</sup> Do.

<sup>u</sup> Do. Sharpe's Windows.

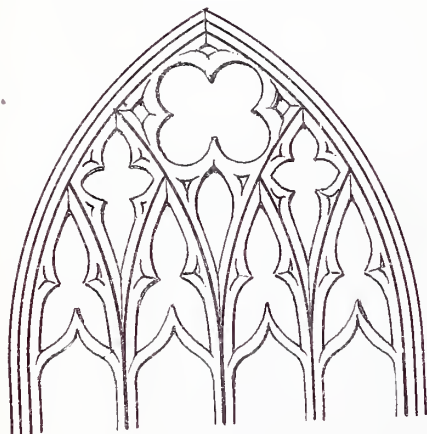




61



62



63



64



65



66

d. *Anomalous Arch Tracery.*

There is a kind of window not very easy to describe, which may be considered as a variety of Arch tracery, but which seems to find its best place in the present section of anomalies and combinations, especially as its best examples draw much from the two or three classes last described. Whenever they are of more than two lights, the mullions intersect, but the intersection does not extend over the whole window ; it rather resembles a case of imperfect intersection in which a more acute arch has been substituted for the original arch of the window : consequently the outermost tracery-bars do not, as in genuine intersecting windows, coincide with the jamb, while the bar next within them on each side is usually<sup>v</sup> prolonged into the arch, forming a boundary to the intersecting lines ; a figure or figures independent of them being introduced into the irregular square thus formed in the head, or the space itself simply foliated. Two-light windows have much more the air of pure Geometrical or Foil than Arch tracery, but they are manifestly composed on the same principle as the larger ones, whose character is decidedly intersecting, though it will be seen that they all come strictly under the first great division of Geometrical windows, no part of the arches of the lights coinciding with the arch of the window. There is a two-light window of this kind in the north aisle at Cuddesden (65), and a plainer one at Clent, Staffordshire. Of three lights, with the tracery intersecting, and treated as such, is one at Ilsington, Devon (66), in which the quadrangular space is simply quatrefoiled ; at Stafford is one in which the in-

<sup>v</sup> This may in some degree recall the window at Rushden, mentioned p. 54.

terseeting skeleton is filled in with good Arch and Foil tracery. Sometimes the boundary lines are omitted, as in one of three lights at Portbury, Somerset, in which a quatrefoiled circle occupies the head. A more splendid example of the same arrangement is afforded by the east window of Ely Chapel (67), London, the lower part of whose tracery is one of the finest exhibitions of combined Geometrical and Arch and Foil tracery. These two might have come under the head of combined Geometrical and Arch tracery, but they are decidedly conceived upon the same principle as the other examples just given, which cannot possibly be brought under the definition of that class. And I may mention as another example of the definition and the spirit of a design being quite distinct, the beautiful window at Solihull, figured in the Glossary<sup>x</sup>, which in strictness must be considered as an example of Foil tracery, and in its general effect only a more elaborate version of that just described at Cuddesden.

e. *Subarcuation.*

We now come to windows in which the only vestige of Arch tracery is to be found in their *Subarcuations*. By this term we understand when the fenestellæ of a compound window have the outer side of their arches coinciding with the arch of the window, and are consequently thus far constructed on the Arch principle. Though many fine windows occur of this kind, it is hardly possible but to consider the form as a corruption of the pure Geometrical, to which a great number of windows of this kind belong in other respects; as this shape does not give anything like the same opportunity for exhibiting the several figures

<sup>x</sup> Plate 153.

in the beauty of which they are capable. I have already remarked<sup>y</sup> that a figure in the head of a two-light window of Arch tracery seems unnaturally placed, not supported, as in the pure Geometrical, but simply thrust in. This applies with more or less force to nearly all subarcuated windows with a Geometrical centre-piece, by far the most numerous class. Subarcuated windows fall naturally under two divisions, namely those in which the fenestellæ constitute the whole window, the lines of subarcuation springing from a central mullion; and those in which there are one or more complementary lights. This division is nearly coincident with that into windows with an even and an odd number of lights; the latter must necessarily have a complement, and in the former the arrangement without one, though not absolutely necessary, is far more natural and usual. Now in this case, the figure in the centre-piece is unnaturally squeezed in, and cannot possibly obtain the prominence which naturally belongs to it, and which is afforded by the pure Geometrical compositions; where there is a complement, more room is given to the centre-piece, but it is only by resting it on the arch of the central light, which, unless the centre-piece be a spherical sphere, gives the unpleasant idea of the point of the arch running into it, being in fact a contradiction of the rule which forbids a Geometrical figure to rest upon a single arch.

Windows of two lights with such a figure in the head have an equal claim to be classed here, or as examples of Arch tracery filled up with other patterns. Any window of Arch and Foil tracery, with a distinct figure in the head, (as fig. 56, 60), may be considered as an instance. Examples of considerable size, with unfoliated lights and a trefoiled circle in the head, occur in the Chancel at Stoke Bruern,

<sup>y</sup> See above, p. 11, 41.

Northants, but one can hardly help suspecting that the lights have been despoiled of a filling up of Arch and Foil or some similar kind. Others with the lights merely trefoiled, occur at Aldwinkle St. Peter's in the same county.

Examples of three lights are not uncommon; the centre-piece is most commonly a circle, either foliated, or filled in with some other pattern. The side-lights or fenestellæ, being naturally very long, are usually relieved by the insertion of Arch and Foil or some similar pattern. Good examples of this kind, with the circle in the head foliated, occur at Kingston St. Michael, Wilts, at Cransley<sup>z</sup>, Northants, Long Wittenham<sup>a</sup>, Berks, and Melton Mowbray; in the last case the side lights are merely trefoiled. In the aisles at Bridlington<sup>b</sup> are examples of this kind, where the fenestellæ have a pointed arch supporting a spherieal triangle. A very beautiful example at St. Sampson's, Cricklade, has the circle cinquefoiled, the cusps terminating in flowers. At Shiffnal is one, which, at present at least, has no foliation at all in any part. On the other hand in one of those at Dorehester<sup>c</sup> the circle has an elegant multi-foil. Of more complicated designs for the centre-piece a very beautiful example occurs in Merton Chapel<sup>d</sup>, where the circle is filled with three sexfoiled spherieal triangles, the spandrils being also sexfoiled. At Charlton Horethorne<sup>e</sup>, Somerset, is one whose design is nearly identical, but the whole is of far less graceful proportions; another of much the same kind occurs at Swansea. Most of the fine windows in the north aisle at Dorchester are of this kind, in one<sup>f</sup> we find a very curious pattern in the circle; a sex-

<sup>z</sup> Figured in Brandon's Analysis, Appendix.

<sup>a</sup> Do. Archæological Journal, ii. 134.

<sup>b</sup> Figured in Sharpe's Parallels.

<sup>c</sup> Addington's Dorchester, p. 18.

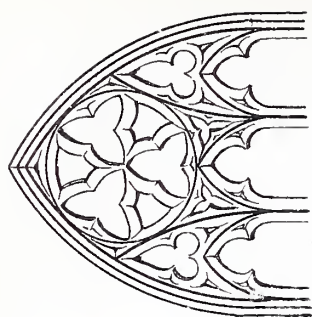
<sup>d</sup> Figured, (the exterior,) Bloxam, p.

162, and (the interior) more accurately in the Glossary, pl. 154.

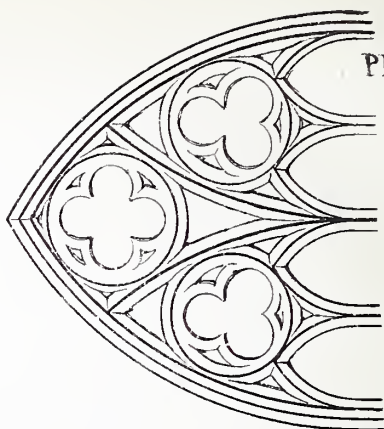
<sup>e</sup> Do. Sharpe's Decorated Windows.

<sup>f</sup> Do. Addington's Dorchester, p. 21. Rickman, p. 144.





69



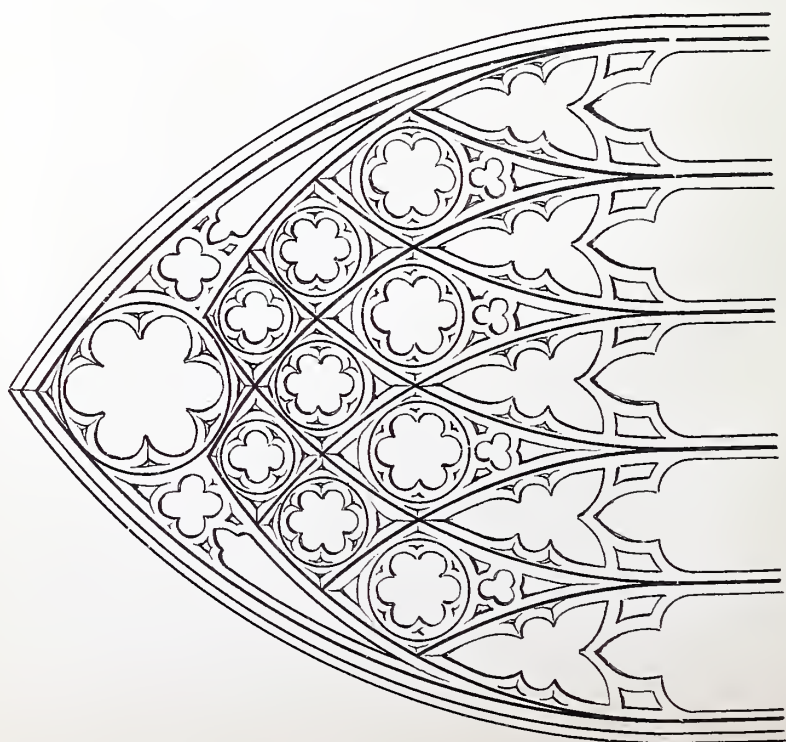
70 a



68



70



67

foiled circle occupies the centre, and is surrounded by six foliated segments, as if an infinite series of circles had been cut through by the centre-piece. At St. Alban's is a similar one, only the space within the segments is foliated without any circle. At Shiere, Surrey<sup>g</sup>, the circle is filled with four quatrefoils placed horizontally; a diagonal arrangement would have been far more graceful. Far different are windows where a spherical square is substituted; this form exactly fills up the space in the head, even better than when the outline is purely Geometrical, and its lower apex coinciding with that of the complementary light makes its sides appear continuations of the alternate ones of the light. There is a good example at Great Marlow (68), and another beautiful window of this sort at Trent, Somerset. In one at Stoke Albany<sup>h</sup>, Northants, a centre-piece of this form includes a circle filled with two intersecting triangles.

Hitherto we have met with none but purely Geometrical elements, except in the almost necessary way of treating the fenestellæ. In the east window of Spaldwick Church, Hants (69), we find a Foil element introduced in a circle filled up with three trefoils in a manner exactly analogous to the spherical triangles at Merton and Swansea; and at Astel, Oxon (70), is a pure and beautiful instance of a skeleton filled in consistently with a Foil pattern, the centre-piece consisting of an independent sexfoil. Windows of this kind, but perhaps of less merit, occur at Stafford and Shiffnal<sup>i</sup>, in which a large diagonal quatrefoil forms the centre-piece. The east window of Eastington, Gloucester, has a cinquefoil centre-piece and pointed arches beneath the trefoils in the fenestellæ.

These three-light windows, though not attaining to the

<sup>g</sup> Do. Brandon's Analysis, Appendix, No. 47.

<sup>h</sup> Figured in Brandon's Analysis.

<sup>i</sup> Do. Petit's Architectural Character.

highest beauty, and open to a manifold objection in the decorative construction of most of them, are still, when skilfully managed, elegant and satisfactory. But a four-light window it is almost impossible to design so as to be otherwise than actually unpleasing. The west window of Stafford Church (71), is as pure and simple an instance as can be imagined; it differs in nothing but proportion from the purest Geometrical type, but the change in proportion has at once destroyed all the beauty of that most lovely form. The centre-piece has lost all its importance, and the acute form of the fenestellæ does not admit of being filled up by the circles in their heads. In some instances, the centre-piece still being a circle, the fenestellæ are treated in another manner, one something analogous to the way in which a light is filled in in Arch and Foil tracery and its analogous forms; the two lights are grouped under an arch of the usual proportion, forming a two-light window of Geometrical or Foil tracery, and a trefoil or a spherical triangle is inserted over its apex. Such examples are found in Cartmel<sup>j</sup> and Bridlington<sup>k</sup> Abbey Churches; but the effect is by no means good. The fenestriform triforium of the latter Church exhibits another instance of the shifts which this kind of form involves; the arch is round, by which means the fenestellæ are reduced to the ordinary proportions of a two-light window. In fact, the only at all appropriate way of filling up fenestellæ of this kind would be either by treating them as windows of Arch tracery, in which case the window would be at once removed

<sup>j</sup> Figured in Sharpe's Windows.

<sup>k</sup> Do. Parallels. In this case we cannot fail to remark the similarity between this arrangement, and that of the three-light window in the same Church already mentioned. It is curious that a form very much approaching to that of these fenestellæ should ever have been employed as a detached window; yet

such is the case with one of the singular examples at Oundle. The lower part of this (71) forms a perfect and beautiful subarcuated window of three lights, with a graceful centre-piece of pure Geometrical tracery; over the apex is a large trefoil, rich with ball-flower, and the whole is included under an acute arch.

from the present class, and become a mere example of imperfect intersection, as the window already (fig. 64) alluded to at Hoby, Leicestershire, or the east window at Narborough in the same county; or by the employment of a large foil figure in their heads. This is done in two windows from which the Geometrical centre-piece has vanished. In one at Hereford Cathedral (72), the centre-piece has a large cinquefoil of peculiar shape, below which is a trefoil-headed figure after the manner of Trumpington. The fenestellæ have a large trefoil. One in Bristol Cathedral has fenestellæ which differ only in being more elaborately foliated, but instead of a centre-piece the space in the head is trefoiled with a double cusping. At Stafford is one more like the Hereford example, but here the lights in the fenestellæ themselves contain a trefoil on a trefoil arch.

Examples of five lights occur formed just on the principle of the similar three and four-light windows; with a circle in the head, and Geometrical or Foil tracery in the fenestellæ. Good examples occur at Bedale<sup>1</sup>, Yorkshire, at Stafford, and the gable window at Guisborough<sup>m</sup>; all these have the lights and figures plain or merely foliated, though the Guisborough example has a statue curiously inserted in the centre-piece. The central circle, which had sunk into insignificance in the four-light windows, has regained the same prominence which it possessed in those of three, but with the same difficulty as regards the complementary light. At Stafford and Bedale there is a circle in the head of the fenestellæ; the difficulty attending the use of which is avoided in the last example, at the expense of the whole window, by the employment of a remarkably obtuse arch; at Guisborough the figure in

<sup>1</sup> Figured in Sharpe's Windows.

<sup>m</sup> Do. Parallels.

this position is a large trefoil, which suits the form much better. This last is also the case in a fine specimen at Exeter whose centre-piece is a good instance of a circle filled in with trefoils. Others have the fenestellæ of Arch tracery<sup>n</sup>. One in the west front of St. Sampson's, Cricklade (73), has for its centre-piece a circle containing three quatrefoiled vesicæ; and to this class belongs the superb east window at Great Haseley<sup>o</sup>; the centre-piece contains three spherical triangles and the fenestellæ are filled with the richest Arch and Foil work. The only instance I am acquainted with in which the centre-piece is other than a circle is the east window of Claverley Church, Salop, which has a spherical square, but, from the obtuse arch of the window and the meagre treatment of the centre-piece, has a heavy and unpleasant appearance.

I am not prepared with many examples of six lights; there is one in the south transept at Tintern<sup>p</sup>, the fenestellæ of two lights are Geometrical; they are two tall complementary lights and the centre-piece contains four quatrefoils placed diagonally. One might conceive the effect better with a complement of two lights grouped together; where the fenestellæ embrace the whole window, as in one in the Bishop's Palace at Wells, the insignificance to which the centre-piece is reduced has a bad effect. Of seven lights is a noble example in Samlesbury<sup>q</sup> Chapel, Lancashire: the fenestellæ are of three lights with a single circle in the head, treated in the same way as the three-light example at Portaudemer<sup>r</sup>; the centre-piece is a circle containing three circles; the foliation of their spandrils detracts from the pure Geometrical character of the composition<sup>s</sup>.

<sup>n</sup> The complementary light precludes these from being looked upon as mere imperfect intersections.

<sup>o</sup> Frontispiece to Weare's Great Haseley.

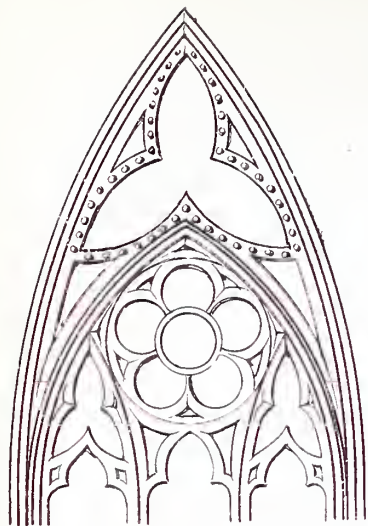
<sup>p</sup> Figured in Sharpe's Parallels.

<sup>q</sup> Figured in the Oxford Society's Sheets.

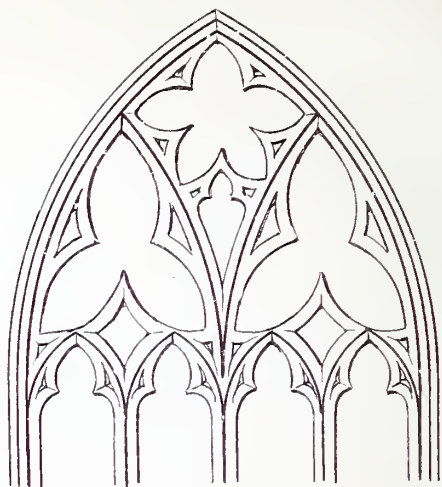
<sup>r</sup> See above, fig. 16.

<sup>s</sup> Among Subarcuated windows we may





71



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74



76



75

f. *Subarcuated Foil Windows.*

From Subarcuated windows we may not unnaturally pass to a class<sup>t</sup> already alluded to, which may be called Subarcuated Foil windows; a class small in extent, but well worthy the attention of any inquirer into the subject of tracery. They come fully and literally under the definition of Foil tracery, but, as their principle cannot be thoroughly understood until Subarcuation has been thoroughly understood, I have thought it better to postpone their examination till the present point. They are an instance of translation, a rendering the forms of one style into the details of another; they are the expression of the idea of a Subarcuated window in the language of Foil tracery, by substituting for the simple arch and Geometrical centre-piece a Foil arch and a Foil centre-piece. The latter process we have already met with in genuine Subarcuated windows; it is the former which gives the present class its distinctive character. The only examples with which I am prepared come from two neighbouring Churches in Staffordshire, Penkridge and Tettenhall. Both these contain two-light examples (75); these resemble a two-light window of Arch tracery with a figure in the head; as it has been above remarked that a Foil figure, and still more a Foil

also reckon the extraordinary cast window at Mildenhall, figured in Paley's Gothic Architecture, p. 178; of its seven lights the external pair only support an open band of quatrefoils surrounding the genuine window which appears within, in the form of a Subarcuated one of five lights. The centre-piece is a vesica octofoiled within a band of foil figures; the fenestellæ have in the head an untoward sort of spherical triangle, (two sides being formed by the arches,) octofoiled in a manner equally untoward. Altogether I am acquainted with no example which presents a

greater variety of unusual forms in a single design.

There is a five-light window in Exeter Cathedral (74) which seems a combination of subarcuation with that *παρέκβασις* of Arch Tracery of which the east window of Ely Chapel is the grand example. Its general notion is entirely that of the latter, but its lower part consists of two subarcuated designs of three-lights, one light being common to each, according to an arrangement more usual in later styles; a large quatrefoiled circle crowns the whole.

<sup>t</sup> See above, p. 40, note a.

arch, suggests a Geometrical arch and figure of the same proportion, the long trefoil arches of these designs suggest the long lights of Arch tracery, being, as it were, the foliation of such with the arches removed; and the trefoil in the head, representative and suggestive of a circle<sup>u</sup>, shares the fault of such windows as those at Aldwinkle<sup>v</sup>, in appearing to be thrust in between, and not supported by, the arches of the lights. Tottenhall also supplies a three-light example (76), in which long trefoil arches again represent the side lights, and a large trefoil the circular centre-piece; of course the effect of the former is immeasurably inferior to that of the simple arch, but we may observe that the centre-piece is more fortunate than its Geometrical prototype, in so far as its lower cusp is well and naturally supported by the apex of the trefoil arch below, just as in a light of Arch and Foil tracery.

*g. Imperfect Spherical Triangles.*

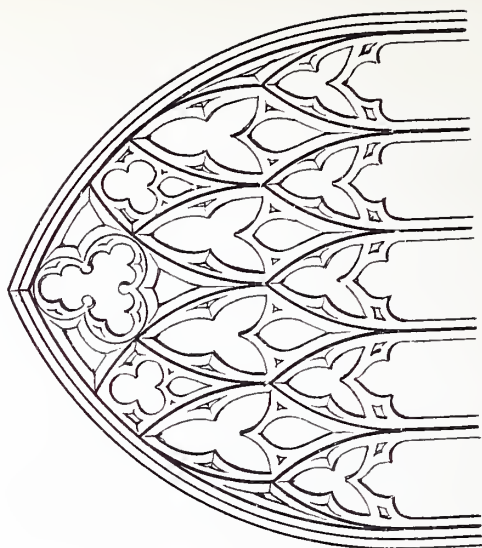
There is a curious kind of window, or rather two or three anomalous classes which have a certain resemblance to one another, the ruling idea of which, so far as they have any, seems to be that of imperfect spherical triangles. In several examples we find tracery composed of a series of arches rising from the heads of the lights, and in their turn supporting others; the whole window-head being an expanse of these cut through by the arch at an arbitrary point, and leaving imperfect figures at the sides. When, as in some three-light examples in Lichfield Cathedral, and in the five-light east of Shiffnal<sup>w</sup>, these arches are merely trefoiled, we see but little vestige of the triangle,

<sup>u</sup> The cusps being round; when they are pointed, the trefoil suggests a spherical triangle.

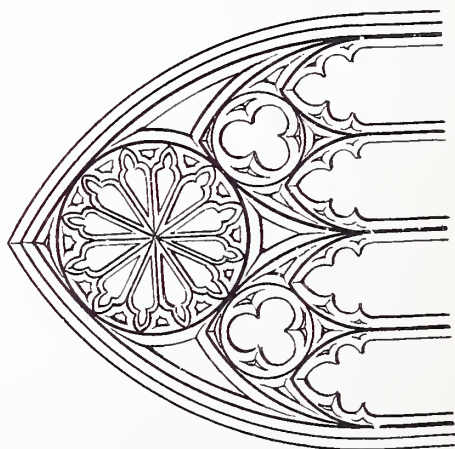
<sup>v</sup> See above, p. 64.

<sup>w</sup> Figured in Petit's Architectural Character.

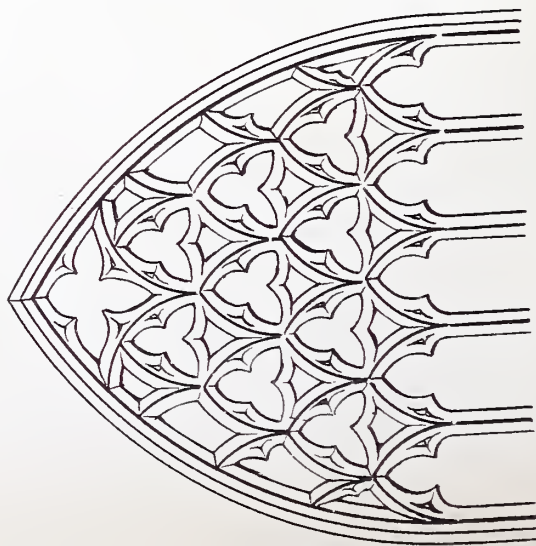




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77

and there is a strong approach to continuity<sup>x</sup>, but in the Stapleton Chapel at North Moreton, Berks (77), we find windows of pretty much the same outline<sup>y</sup>, the east window of five lights, the rest of three, in which the foliation consists of a trefoil, whose lower cusp stands free, evidently suggesting the lower arc of the triangle. From this the transition is very easy to a kind of tracery, of which Exeter Cathedral supplies several examples, especially a typical one of five lights<sup>z</sup>; there is also one of three lights at Corsham, Wilts. Here the different arcs of the triangle are omitted in turn, so that each cusp stands free in turn, the lower arc appearing and disappearing as well as the others. From this we may fairly infer that the North Moreton window is one of the same kind, in which the lower arc only is omitted.

Tracery of this kind is also used in subordination, as may be seen in two examples from Exeter; arches rising from the heads of the alternate lights, and including smaller patterns of the same kind. The large and elaborate five-light example (78) with its filling in of Arch and Foil work is not very successful; it seems as though it wanted a third arch both in the primary and secondary patterns to complete the pyramidal outline, which would have involved another embracing the whole of the former, and almost necessitated completing the spherical triangle in the upper figure, unless either the secondary lines had been allowed to intersect the primary, or the principle of formation been deserted in the upper part. But even with the present arrangement, the trefoil in the

\* At Yardley, Worcestershire, is a window of three lights, whose sole tracery consists of two long trefoil arches rising from the apices of the lights; being a kind of Foil version of this kind. It is some years since I saw it, and having no note of the mouldings, cannot be confident of its date; it is not unlikely

to be quite a late, a case of Perpendicular with Foil arches, of which we shall find some instances.

<sup>y</sup> Except that a quatrefoiled space supplants the topmost figure and destroys the pyramidal outline.

<sup>z</sup> An illustration will be found in the fenestellæ of the window, fig. 80.

head hardly seems the best way of occupying that space. The three-light window is far more satisfactory, and it may be remarked that its outline forms the primary pattern of the superb window in the south transept at Hull<sup>a</sup>, except that the two lower triangles are perfect. The filling up is of the best Foil tracery, with an approach to Flamboyancy in some of the spandrils.

I shall conclude the subject of Geometrical tracery with some examples of filling up of centre-pieces in different ways not directly arising from any of the varieties already described, and finally with some windows and classes of windows which appear to be wholly anomalous.

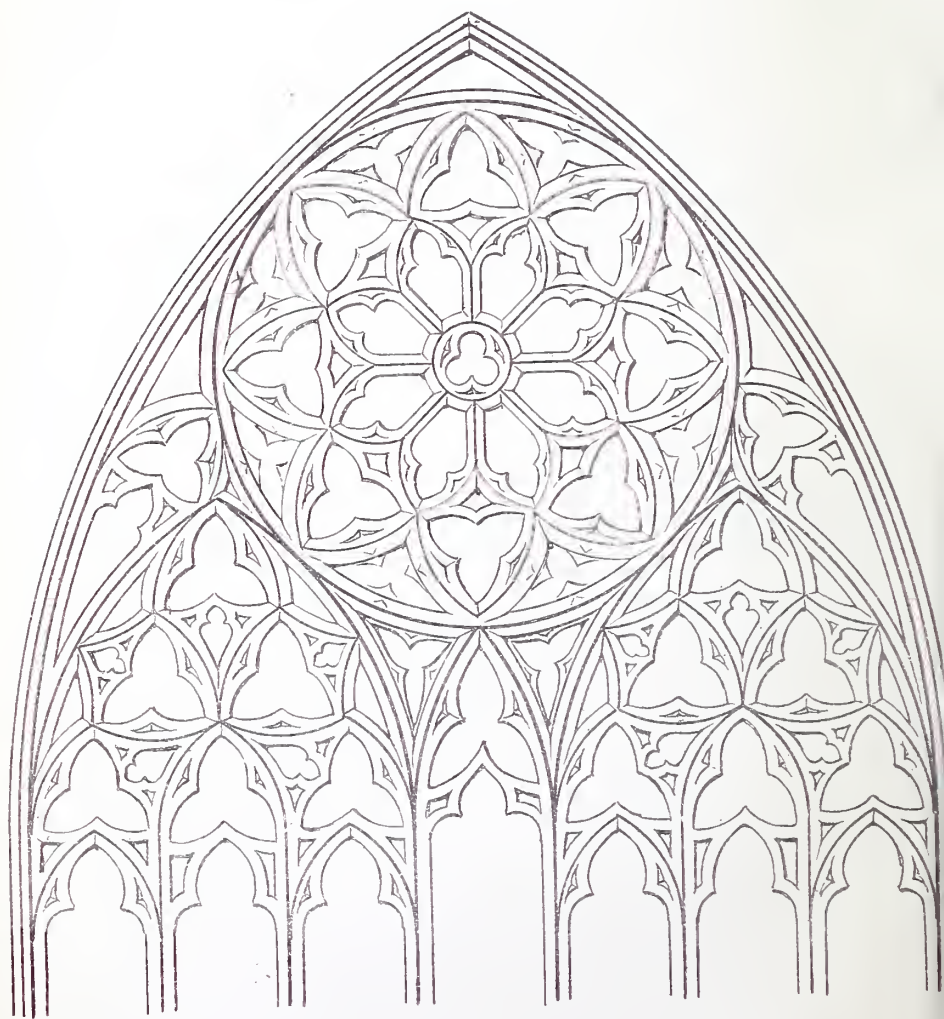
### C. *Centre-pieces of Wheel Tracery, &c.*

#### a. *In Geometrical Figures.*

Of the first class the most important kind are the instances of centre-pieces consisting of circles filled in with tracery more or less closely imitating the spokes of a wheel. These are found in windows of every kind admitting a circular centre-piece, both pure Geometrical, Subarcuated, etc., and the instances might be fairly classed under those different heads. But I have thought it better to reserve them for this separate cursory notice, because this form of centre-piece is not derived from any of the varieties of ordinary tracery; it is simply a wheel-window transferred whole to the head of an arched one. Now the wheel-window has a quite distinct origin and development from those of the common form, and will consequently meet with a separate consideration. I shall therefore now only briefly refer to a few examples of this kind, without some notice of which my series of Geometrical windows would be imperfect. Windows of four lights, of purely Geometrical outline, with wheel

<sup>a</sup> Figured in Sharpe's Windows.





tracery in the head, occur in Exeter Cathedral, and at Temple Balsall (79). The latter example is one of singular elegance; the wheel has twelve diverging rays, ending in trefoil arches; that at Exeter has but six, and is altogether less skilfully managed. The same Cathedral has also in the north transept a superb example of seven lights (80); the outline is Geometrical, the fenestellæ filled with tracery composed of the imperfect spherical triangles already described; the wheel has eight rays, which at their termination branch off into similar tracery. A fine window in Bayeux Cathedral<sup>b</sup>, of the same number of lights, has the wheel somewhat purer, but the tracery of the fenestellæ is very awkward. The like occurs with outlines of other kinds; thus in the three-light subarcuated east window of Eydou, Northants (81), the centre-piece has four diverging rays in saltire. The superb east window of Merton Chapel is familiar to every one, and, notwithstanding the incongruous introduction of canopies and pinnacles, must be allowed to be one of the finest in England. It is of five lights, subarcuated, with fenestellæ of three, of rich intersecting Arch tracery; the wheel is of an admirable design, and the proportions of the window allow it its full magnitude and importance. Of the same character and number of lights, but far less skilfully designed, is the west window of Tintern Abbey<sup>c</sup>; here the fenestellæ are of four lights, one being common; the consequence is that the centre-piece, good in itself, is reduced in size, thrust up into the top of the window, and almost studiously shown to be a mere interruption of an intersecting design. The fenestellæ have an imperfect intersection; circles containing four quatrefoils occur in their heads, which have nearly as much importance in the general design as the main centre-piece itself.

<sup>b</sup> Figured, Rickman, liv.

<sup>c</sup> Do. Sharpe's Parallels.

A mixture of the wheel notion with the more usual method of filling a circle with foil figures is found in the splendid windows at Leominster<sup>d</sup>, so remarkable for the gorgeous display of ball-flower alike on jambs, mullions, and tracery-bars. In their centre-pieces the actual lines of the wheel occur, but instead of receiving their natural treatment in a foliation at the extremity, the irregular triangles formed by them with the circle, six in number, alternately receive a complete trefoil cusping, and a free quatrefoil. The effect is decidedly that of the other arrangement, and perhaps supplies us with the key to the principle on which examples of that kind were usually designed. The circles in the heads of the fenestellæ of a subarcuated five-light window at Fishtoft<sup>e</sup>, Lincolnshire, exactly resemble those at Leominster: the centre-piece has a curious arrangement of foil figures. We may also remark that some of the instances of very bold foliation, as in the gable window at Lincoln, at least suggest the notion of a centre with diverging rays.

I am at this point at once able to introduce a greater number of foreign examples than usual, and find it consistent with my plan to do so; as tracery of this sort may be far better studied in German and Flemish windows than in our own. Thus in Utrecht Cathedral (82) we have a very valuable example in which a spherical square is filled with tracery properly adapted only to a circle. This shows at once how completely the two figures answer to one another in German and English tracery, and farther that the circle is the true original figure, the other, one introduced only by analogy and development. Here the upper lines of the square do not coincide with the arch of the window. But more curious than these are a large

<sup>d</sup> Figured in Sharpe's Windows, and Rickman, p. 144.

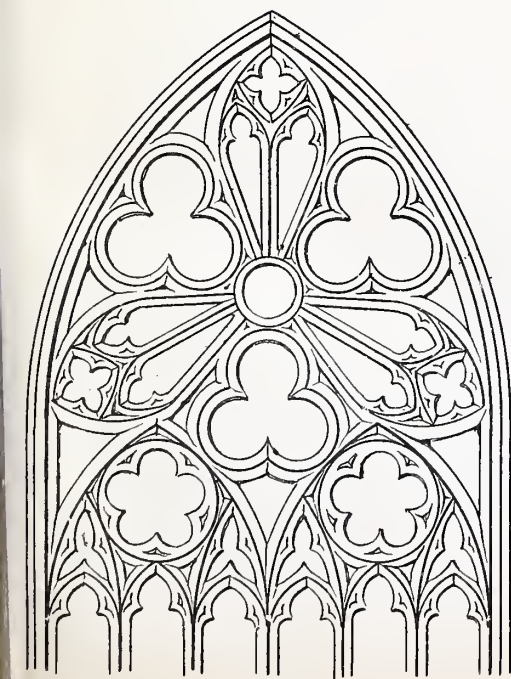
<sup>e</sup> Figured in Sharpe's Windows.



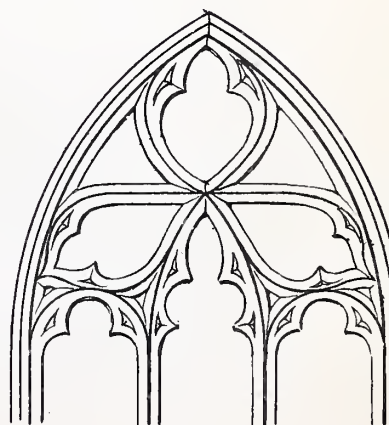
81



82



83



84



series of windows at Minden, in which the centre-piece consists of an imperfect circle, filled with its proper tracery; that is, not a semicircle or other regular segment, but a circle simply interrupted or partially hidden by the Geometrical combinations below, as if they had been added in front of a previously existing circular window. The apex of the lights and the centre of the circle seem generally to be in the line joining the imposts of the window arch; consequently the tracery commences very far below the spring of the arch; far lower than we are accustomed to even in those English windows where such an arrangement is found at all.

b. *Wheel Tracery without a central Geometrical figure.*

From this the transition is easy to examples in which there is no Geometrical centre-piece, but a circle still in idea occupies the head of the window; that is, it is filled with rays diverging from a centre, and connecting themselves with the combinations below how they best can. Windows of this kind are not necessarily transitional to the next style, though they often are so, and indeed examples hardly to be distinguished from them often occur, which must be referred, not only in date, but in character, to the Flowing period. They do not necessarily introduce any form alien to the Geometrical style; still they manifest a desire to forsake its stiff and formal outlines, and to effect, if possible, some closer connexion than it allows, between the upper and lower portions of the composition. The degree of success with which this is attempted is very various. In some examples, both German and English, as in the annexed very fine window (83) from Altenberg Abbey, it can hardly be said to be even attempted; and in others, the intention, though clearly manifested, cannot be called successful.

By the use of a tall central light in three-light windows, its apex may be made to coincide with the centre, and the desired effect is at once produced. This is done in the rich range in the south aisle of Gloucester Cathedral<sup>f</sup>, in one of the most admirable of the admirable patterns at Merton, and in a window at Claverley, Salop (84). The ogee terminations of the divergent figures, though the use of this shape always seems like a deviation from true Geometrical rigidity, do not suffice of themselves to make this a transitional example. Some actual Flowing portions may be found in a singular window at Postwick, Norfolk<sup>g</sup>, but they are in positions which do not affect the general integrity of the outline, which is a very remarkable one. No window, not actually Continuous, can have its parts more completely fused together, while the rare use of the straight-sided arch in the lights and the cross which forms the most conspicuous feature in the tracery impart to it a more than ultra-Geometrical stiffness.

*c. Divergent Vesicæ in Head.*

There is another sort of window closely connected with this, and often hardly to be distinguished from them, which equally involves the notion of a centre, but which nevertheless is probably to be assigned to a somewhat different origin. We have already<sup>h</sup> met with an arrangement of vesicæ diverging from a centre, which runs almost imperceptibly into a large and bold kind of foliation. Figures of this sort often form centre-pieces. At Church Brampton, Northants (85), is a two-light window with four such forming a cross, totally unconnected with the lights, ogee though they be. Three-light windows in which three vesicæ

<sup>f</sup> Figured in Petit's Architectural Character.

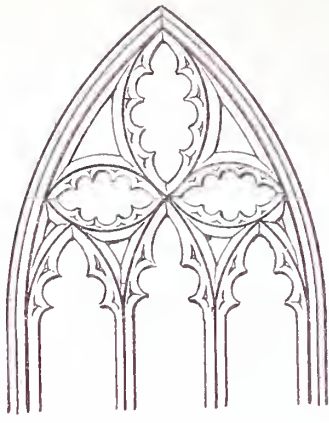
<sup>g</sup> See below, fig. 96.

<sup>h</sup> See above, p. 29, note c.





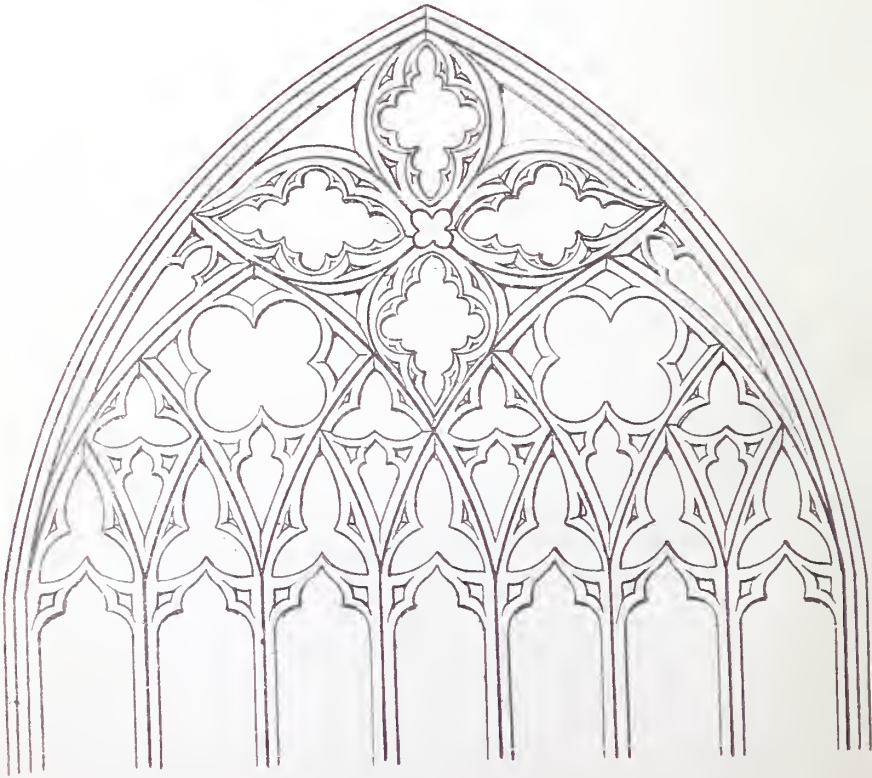
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diverge from a centre coinciding with the apex of the central light occur at Eling<sup>i</sup>, Hampshire, St. Sampson's, Criklade, Frisby, Leicestershire, St. Alban's Abbey, and the Palace at Wells (86). Thus far the vesicæ are real vesicæ and retain their appropriate complete foliation; in other instances, especially when they are numerous, their sides become flattened, the foliation confined to the extremity, and it is almost impossible to draw the line between this and the preceding form in such examples as the five diverging figures at Criek<sup>j</sup>, and the seven at Chipping Norton (87). In these the ogee central light imparts a degree of Flowing character, and they might be called transitional examples.

Centre-pieces of this kind are also employed in windows of greater pretension, and where the outline does not require any attempt at fusing them with the work below. Thus in some of the four-light windows in Bristol Cathedral we have fenestellæ of two lights, and in the head, instead of a circle, four diverging vesicæ which might have escaped from one, a good deal like the Brampton example with the lights simple-pointed and divided by a secondary pattern; notwithstanding the mode in which their own foliation approximates them to the purer wheel tracery, it is impossible not to recognize in them the idea of a large quatrefoil, the appropriate crown of the work below. We also find them,—and we shall see this use more extensively in the Flowing windows which are derived, and can hardly be distinguished from them,—in the heads of large windows like that at Ely Chapel. There is one of this kind of five lights at Cheltenham, and a still grander one in the north transept at Stafford (88) of seven, having fenestellæ of three and four respectively with a

<sup>i</sup> Figured, Rickman, p. 147.

<sup>j</sup> This is a very singular instance of tracery having an individual reference; there can be little doubt but that this is

intended for the cinquefoil of Astley, the founder of the Church, just as the fleur-de-lys is so often found in later French tracery.

common light; the intersecting portion is filled up with Arch and Foil work, which at Stafford is remarkably good and pure. The four diverging vesicæ at Cheltenham retain their stiff Geometrical character, while those at Stafford receive somewhat of a Flowing air from their ogee terminations; on the other hand the Cheltenham example is less pure in its lower portion; having the heads of the fenestellæ very slightly ogced.

d. *Foil Wheel tracery.*

It would almost seem as if a Foil variety followed every conceivable form of Geometrical tracery as its inseparable attendant; none would have seemed less calculated to admit of a translation into Foil language than that which we have just been considering, yet among the immense diversity of examples at Exeter (89) we find one which can be viewed in no other light. The idea is that of a five-light window of Geometrical outline filled in with Foil patterns, the tracery of the fenestellæ being of the latter kind, and the complementary light having a cinquefoil arch. The centre-piece consists of five free quatrefoils diverging from a circle as nearly coinciding with the apex of the central light as the nature of the figures will allow.

e. *Divergent Compositions.*

Vestiges of the wheel notion may also be found in a few curious windows in which certain whole compositions seem to diverge from a centre, as in the chancel at Claverley, Salop (90); in this they are filled up with a sort of Foil tracery, which might have actually sprung from the centre. In the otherwise very similar west window at Dunchurch they are

absent: the east window of the same church<sup>k</sup> resembles this last, save in the shortness of the diverging figures, which have, so to speak, lost their sides, so that the wheel notion has well nigh disappeared.

#### D. *Introduction of straight lines.*

I have now, in concluding the subject of Geometrical tracery, to mention a few classes and instances in which straight lines appear unnaturally introduced, sometimes indeed to such an extent as almost to produce an incidental foreshadowing of Perpendicular. Hitherto we have met with them only as radii of circles, or, more rarely, as sides of Geometrical figures: we shall now see them, though they still appear, as they ever must, thrust in contrary to the genius of the design, take their place among the most important lines of the tracery.

##### a. *Spiked Foliation.*

There is one class of these anomalies which may claim to be treated at some little length, as its full development presents several curious and elaborate windows, the singularity of whose character has often been remarked, and whose origin and progress may be easily traced, and is well worthy of notice. I have therefore reserved for notice in this place all the examples, which I might otherwise have arranged under the several heads of Geometrical tracery, of a curious treatment of figures which, for want of a better name, I may be allowed to call *spiked foliation*. Thus in a three-light window at Winchelsea (91) the tracery consists of three spherical triangles, which at first sight appear to be

<sup>k</sup> Figured in the Glossary.

foliated in a singular manner with very sharp cusps, but still exactly analogous to the ordinary method of cinque-foiling such a space. On examination it will be perceived that the mathematical construction of the form is this; within the triangle another triangle is inscribed, having its curved sides concave instead of convex, and each side being broken by the addition of a round foil. The like treatment of a triangle will be found in a window at Dorchester<sup>1</sup>, which is also remarkable for employing a spherical triangle as the centre-piece of a subarcuated window. In another subarcuated window at Billingborough<sup>m</sup>, Lincolnshire, the centre-piece is a spherical square, which is treated in an exactly similar manner, the foils projecting from the sides of a concave square.

This method of foliation, for so we must consider it, having once been established, the next stage was to employ the form as a distinct Foil figure. This produces the almost indescribable windows in the transepts at Great Bedwin<sup>n</sup>, where the side-lights seem a translation into this strange language of single-light fenestellæ filled in with Arch and Foil tracery, while the centre-piece is a figure of the same character whose ruling idea seems to be that of a concave spherical square.

Finally, by prolonging, and, as it were, flattening the spiked ends of the concave figures, we produce the sort of tracery so remarkable in the singular examples at Whitby<sup>o</sup>, Chartham<sup>p</sup>, and Woolfield (92); in all these straight lines are the most prominent in the tracery, and, being set both horizontally and vertically, produce, what may not improbably have been designed, a strong cruciform effect. That these straight lines are really a development of spiked foliation, is very clear at Whitby, where they still retain very per-

<sup>1</sup> Addington's Dorchester, p. 21.

<sup>m</sup> Sharpe's Decorated Windows.

<sup>n</sup> Do.

<sup>o</sup> Do.

<sup>p</sup> Rickman, p. 143, and Petit's Architectural Character.





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ceptibly the direction of the original concave figures. In the other two examples they are much less conspicuous, but may still be discerned on examination. The Whitby and Chartham examples are the purest, both the fenestellæ and the centre-piece containing simply a Foil figure of this kind, while at Woolfield they are inclosed in almost Flowing figures, and the pattern is much disguised by the insertion of trefoils, etc. ; especially in the centre-piece, and in several places it manifests a strong tendency towards a Flowing character. Still it retains the cruciform idea more distinctly in the fenestellæ, exhibiting straight lines where the others have curved ones. Both at Woolfield and Chartham<sup>a</sup> are two-light windows of the same kind, which differ but little from the fenestellæ of the larger ones.

### b. *Straight Lines in Arch Tracery.*

There is another class, not a very important one, in which a straight line is carried into the arch as decidedly, though less conspicuously, as in any Perpendicular window. This is a variety of Arch tracery without intersection, and in general effect hardly differs from the purest examples of that kind. The only change is that in the centre-light, instead of an arched head, the mullion is carried right up, and the space formed by it and the arch of the window foliated, as at Fownhope (93), Herefordshire ; or else the mullion is continued alongside of the arch, as in the west front of St. Sampson's, Cricklade<sup>r</sup>, the east of the aisles at Tintern<sup>s</sup>, and at Cam, Gloucestershire. Differences in the treatment of the side lights, which at Cricklade are filled in with Geometrical patterns, may be discerned in all these, and at Fleet, Lincoln<sup>t</sup>, each light is

<sup>a</sup> Brandon's Analysis.

<sup>r</sup> Petit's Architectural Character.

<sup>s</sup> Sharpe's Parallels.

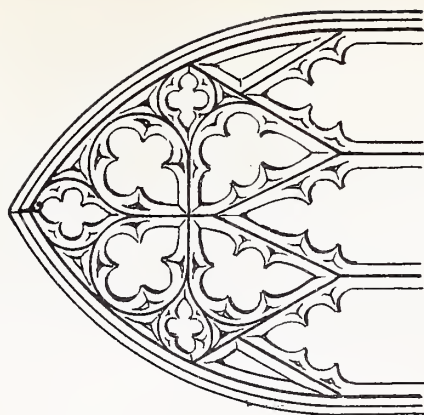
<sup>t</sup> Brandon, Appendix, 34.

filled with excellent Arch and Foil tracery; the arch in this case is segmental.

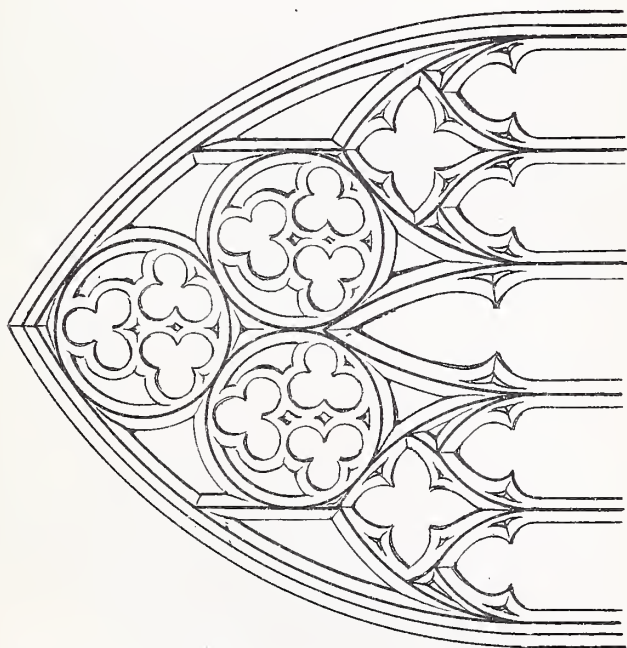
*c. Anomalous instances of Straight Lines.*

In these two classes there is at least something systematic in the employment of the straight line; but examples occur in which it seems quite arbitrary, and though its introduction is perhaps often owing to constructive reasons, still it is clear that a better design would have obviated the necessity of resorting to such shifts. Thus in the east window of Tintern Abbey (of eight lights subarcuated, with a Geometrical outline filled in with Foil patterns), the lower part of the centre-piece is so cut off from the rest of the tracery, as to be supported on a vertical tracery-bar rising from the central mullion. This is probably necessary, but no such necessity is found in the far nobler outline of the east window at Lincoln, of which this is a corruption. Temple Balsall also affords an example of this, as of almost every other feature of the style, good and bad. Here we have already seen a Geometrical window of four lights, in which instead of a single grand centre-piece, a vertical mullion divides the window into two parts, and a circle, similarly filled, is thrust in on each side of it<sup>u</sup>. Bristol Cathedral has a five-light window (94), in which for a centre-piece we find three similar circles kept in between the complementary light and two vertical lines rising in thoroughly Perpendicular fashion from the apices of the fenestellæ, whose tracery has a Flowing tendency. In the Mayor's Chapel in the same city (95), is a subarcuated window of three lights, rich with ball-flower, which looks as if two vertical lines had been substituted for the

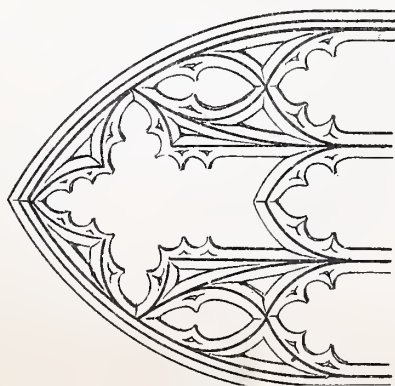
<sup>u</sup> See above, fig. 18.



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lower foil of a quatrefoil centre-piece. At Howell<sup>v</sup> is an example of spiked-foil figures of a peculiar character inserted between straight lines in a manner somewhat similar to that in Bristol Cathedral. And the present head of paradoxes and anomalies may be the best place for the (96) window from Postwick, Norfolk, which has been already alluded to<sup>w</sup>.

### *Conclusion.*

We have thus gone through the principal forms assumed by the first or Geometrical type of window-tracery. Among all its countless varieties, there is still a great unity of idea ; the purer and more satisfactory the design, the more closely does it set forth the principle of distinctness of parts, of an unity produced by mere design and composition, and not by actual fusion or combination of the parts among themselves. The mullions still form one design, the tracery in the head another, the purer the style, the more distinct are they ; they might be conceived as existing separately ; we might carry off the centre-piece of many a splendid Geometrical composition, and set it up by itself as an independent circular or triangular window. The parts still continue merely to support and be supported, but not to grow out of each other ; they simply touch at various points, and leave many spaces unoccupied ; and the purer the style, the more do these unoccupied spaces remain to bear witness to the complete distinctness of the parts between which they lie ; to fuse them together by foliation<sup>x</sup> is at once to desert the principle of the style. Among our later examples we have seen many which, though not introducing any perceptibly

<sup>v</sup> Among Rickman's drawings, but unluckily too slight and imperfect for an engraving.

<sup>w</sup> See above, p. 76.

<sup>x</sup> That is by actual foliation of the space, not by insertion of a foil figure in a spandril, which is quite in harmony with the style, and is often desirable.

contrary element, have forsaken the true ideal of the style ; they have no Flowing lines, it is true, but the hardness and distinctness of the Geometrical is gone ; we have lost the commanding central figure ; a few vestiges only remain in the divergent rays which at best only suggest the idea of a comprising circle, and which are, as far as may be without actual continuation of lines, fused together with the lights below. How early this change was effected is shewn by its occurring in so typical an example of the style as Merton College Chapel. And it is little more than a corruption, it is hardly a legitimate transition ; it introduces no Flowing form, and hardly suggests a Flowing idea. It is clear that the mullions and tracery cannot be fused into one whole, by working them together around an arbitrarily assumed centre. It must be done by continuing the mullions in the tracery ; the first fully developed attempt at which, in the varied and magnificent forms of Flowing tracery, will form the subject of our next Chapter.

## CHAPTER II.

### OF FLOWING TRACERY.

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#### § 1. DEFINITION OF FLOWING TRACERY.

OF this style, undoubtedly the most beautiful, considered in itself, of any that has ever been predominant in this country, we shall find the examination, though I am inclined to think less interesting, even more difficult than that of the Geometrical which we have just concluded. Infinite as are the forms assumed by the latter, it is clear that a style formed by the arrangement of pre-existing figures, and those of the hard and definite character inherent in the simpler Geometrical curves, cannot produce so many varieties as one in which lines are allowed to ramify free and unrestrained according to the taste of the designer. But besides the number of its forms, it is plain that they will admit still more numerous combinations than those of the Geometrical, and that instances of mere intermingling without subordination of patterns, which in the Geometrical style are always to be avoided, now become, by reason of the mode in which the design is formed, both more usual and more satisfactory; we can hardly hesitate to add, more usual because more satisfactory. Lines may branch in different directions in different parts of a window without offence, while it is very difficult to pile together

independent figures formed in different manners without more or less displeasing the eye.

But anterior to the distribution of the great Flowing class into its minor subdivisions, we are met with difficulties as to the definition of the style itself. Flowing tracery has a distinct and strongly marked ideal of its own, but it is one far less easy to express in words than that either of the preceding Geometrical or the subsequent Perpendicular; and the difficulty of carrying out its illustration in actually existing instances, is greater still. In fact the pure Flowing style, as clearly distinguished from Geometrical on the one hand and Flamboyant on the other, is, with the exception of the Reticulated variety, of by no means common occurrence. Traces of Geometrical remained so long, and the Flamboyant development began so early, that it is not unfrequent to meet with marks of both in the same window; much in the same way as French Architecture ran immediately from Romanesque to Geometrical, and exhibits features of both systems of contemporary date. I am inclined to think that pure Flowing tracery was never a predominant style; it was a transient glimpse of beauty, almost too graceful to be enduring. Still it does exist both in idea and in fact; and we may therefore endeavour to draw out its definition. In this we shall again find the piercings and the foliations even better guides than the actual lines of tracery. Instead of independent inserted figures, the tracery is formed of spaces bounded by lines continued from the mullions, not in an actually vertical direction, but ramifying towards different points. Still these spaces are, in effect at least, to be considered as real figures, though figures formed by the prolongation of the mullions, and completely fused together. Flowing tracery is thus distinguished both from the stiff and independent figures of

the Geometrical, and from both forms of the fully developed Continuous, which can hardly be considered to have figures at all in the strictest sense. Flamboyant and Perpendicular tracery is a *mere* prolongation of the mullions, the piercings being nothing more than the long narrow spaces left between them, which are foliated at one end or otherwise so as not to affect the whole piercing. This kind of foliation, early as it was introduced, and, as we shall see, directly developed from Geometrical forms, is always a sign of incipient Flamboyancy. But the pure Flowing figures are of a somewhat squat form, and while they flow and merge both into each other and into the lights below, seem, no less than the Geometrical ones, to remain stationary, and have not, as the Flamboyant and Perpendicular, a necessary tendency or direction to any point. Hence foliation is absolutely necessary, far more so than in any other style; and the foliation most in accordance with the principle of the style is one affecting the whole figure. As the circle is the predominating and animating figure of the Geometrical style, so that of the Flowing is the vesica; the various forms which it assumes without altogether receding from the original type, are in harmony with the free and unconstrained flow of the lines, as opposed to the hard unyielding character of the Geometrical; the two occupy analogous positions in each. I am on the whole inclined to think, notwithstanding the numerous and splendid instances to the contrary, that Flowing tracery is purest and most unmixed where there is no subordination in the mouldings, but where the whole filling up of the window-head is on one plane, and still more when it is of one piece not to be subdivided into smaller patterns. Subordination, and still more subarcuation, though they may be brought into harmony with flowing forms, are certainly not direct exponents or developments of their principles,

but are merely remnants of an earlier system worked, as far as may be, into conformity with the leading idea of its successor. The piercings in the head of a Flowing window, being still essentially figures, admit, though less extensively than in Geometrical, of unoccupied spaces or spandrils, which are now most appropriately foliated. The general effect of this beautiful style is still, as in the best and purest Geometrical, rather pyramidal than directly vertical, but the pyramidal tendency is now produced by the actual course of the lines, and not by the mere grouping and piling of the figures.

## § 2. SUBDIVISIONS OF FLOWING TRACERY.

As in almost every other case of architectural development, not only was an attempt made to engraft the principles and forms of the new style upon those of the pre-existing one, so as to produce a period of Transition, but the forms themselves of the Flowing style were to a great extent developed out of those of the Geometrical. And this was done in two ways, so as to form at once two great classes, under which the varieties of Flowing tracery may be ranged with but few exceptions. We have, first of all, those forms which were the direct results of the Flowing principle, that is, of the desire to fuse the whole composition together, by continuing the mullions in the tracery. This attempt would of course in the first instance be made on the pre-existing Geometrical patterns, which it would be sought to bring under the operation of the new principle. This might be done either by the production of analogous figures, suggested by, and derived from, experiments on the individual Geometrical figures ; or by endeavouring to bring whole Geometrical patterns and combinations into conformity with Flowing ideas. The results of the former

process constitute the first class, including the purest and most typical kinds of Flowing tracery, which are merely suggested by and analogous to certain forms of Geometrical. The second class comprehends those directly derived from patterns essentially Geometrical, and which though they have assumed a completely Flowing character, and indeed produce some of the most beautiful, and even of the most continuous, of Flowing windows, cannot be considered as such direct emanations from its principle. As chronological exactness is throughout less my aim than an investigation of ideas, I shall, in conformity with my rule, postpone the consideration of those transitional specimens between Geometrical and Flowing, which exhibit a combination of the details of the two styles, until I have classified the different forms of the Flowing. We shall also find, as in Geometrical, many anomalous examples which cannot be well forced within the bonds of any stringent arrangement; but in most instances they exhibit sufficient resemblance to some one or other class to be placed with it, although not strictly under it.

Of the first class we have two forms, answering to the two Early classes of Geometrical and Arch tracery, being in fact the idea of those forms respectively translated into Flowing language.

### § 3. OF RETICULATED TRACERY.

The first is that which is known as the Reticulated. This according to Mr. Petit<sup>a</sup> is “probably among the earliest Flowing windows known, and continues throughout the style;” I have no doubt but that this is perfectly correct, and moreover it will be found to be retained to the very latest period.

The characteristic of this variety is a figure which, as con-

<sup>a</sup> Architectural Character, p. 12.

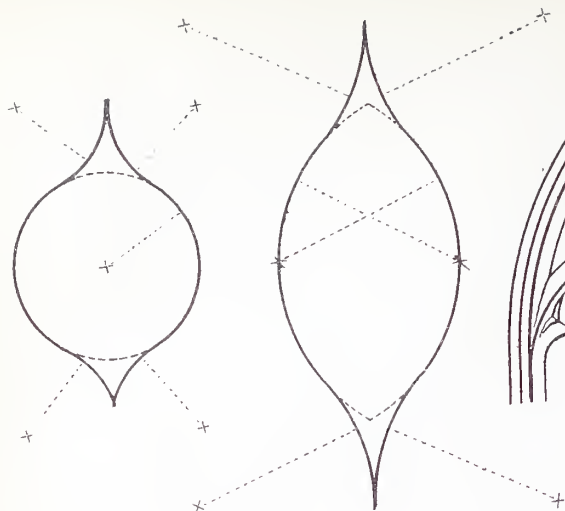
sisting of a vesica with one or both extremities converted into an ogee arch, may be called an *ogee vesica*; this I consider to be to the Flowing style precisely what the circle is to the Geometrical, and accordingly this variety answers to the earliest and purest form of Geometrical tracery, that composed of circles only. This figure, according to its proportions, may be considered as a development either of the circle or of the vesica; the shorter ones being struck from a single centre, the more elongated from two. (Fig. 1.) The former is more usual in windows of more than two lights, which would appear to be simply the result of an attempt to fuse together several circles placed in the manner in which they usually are in the head of an early Geometrical window (2). We shall however find, even in large windows, examples of elongated figures, which are traceable to the vesica. But in either case, the idea is that of an infinite expanse of figures of this kind, cut through at an arbitrary point. It is impossible to avoid the recurrence of imperfect figures at the sides except by surrendering the whole principle of formation.

But the genuine development of the style is to be studied, as in every other case, in its smaller examples. And though the development from the vesica in the head of a two-light window is the most simple and natural, yet on account of the extreme rareness of that figure, we shall find the circle to be in practice the great source of the present style. And we can easily trace the steps by which the two-light Geometrical window with the circle in the head was converted into the two-light Reticulated. We have seen that the substitution of the ogee for the simple arch<sup>b</sup>, round or pointed, is the essence of the style; this is

<sup>b</sup> It is clear that a circle may be considered as produced by the junction of two round arches, having different directions; and the vesica, more naturally, as

derived from a similar application of two pointed ones, which may of course be of any pitch.

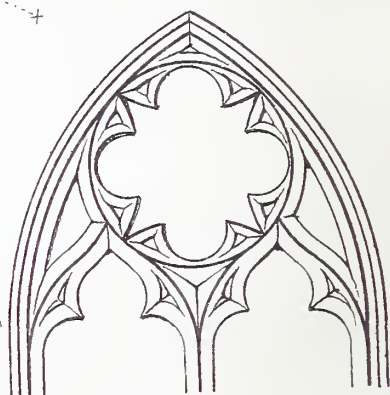




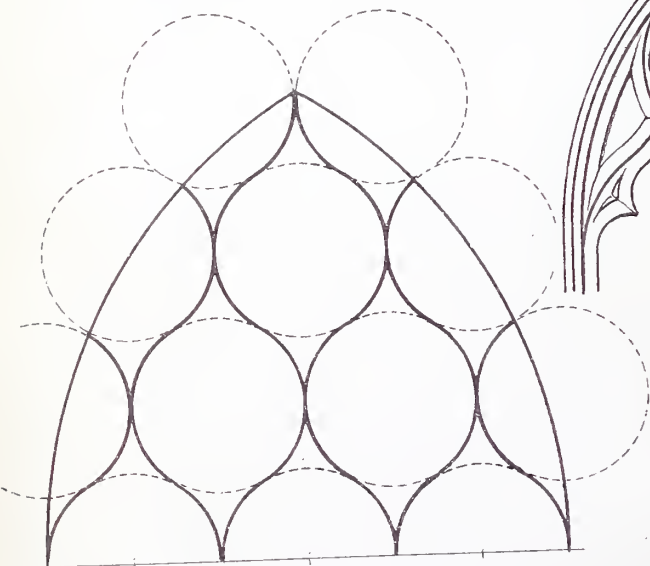
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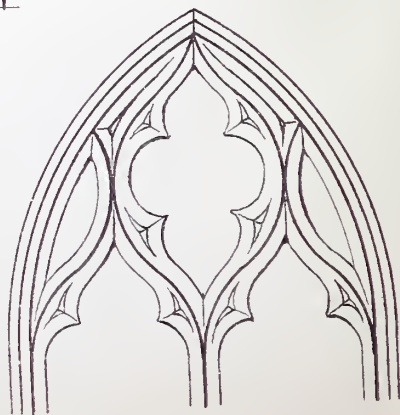
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first applied to the lights, which become ogce, the circle remaining perfect, and the apices of the lights being made to flow into its circumference, as they best may, which is effected with different degrees of skill in different examples; we find this stage at Icklesham, Sussex, Bearstead, Kent, Tewkesbury Abbey, Cowley, Middlesex, and in the beautiful and elaborate windows in the south side of the clere-story at St. Cross (3). All these have the circle simply foliated, or not differing therefrom in general effect, unless we except Cowley which has a spiked foliation (4). At St. Cross a number of arcs, secants to the circle, form a sort of spherical hexagon with concave sides within it, something in the same way as in one of the windows at Dorchester mentioned in the last Chapter<sup>c</sup>. But here it is merely an ingenious device to allow of the introduction of a pointed foil without the unpleasant contrast with the circle, which that form usually produces with pointed foils. The next stage seems to be to omit the lower part of the circle, as in the clerestory of Brecon Priory, and that of Everdon, Northants (5), which, though perhaps rather of later date, certainly belongs in idea to this point. Finally, the upper portion follows its example, and the sides either flow at once into the arch, or are carried up in an ogce form, as at Rothersthorpe, Northants. (6.)

When this last is the case, especially when, as in the instance selected, we have the inchoate figures at the sides, one can hardly fail to consider the two-light window as a development from those of larger size. In the other process, though otherwise natural enough to have occurred with the circle, we must acknowledge the influence of the vesica. The two-light window with the vesica in the head, so rare in its pure state, now becomes an important element of formation. It is one which it is almost impossible to

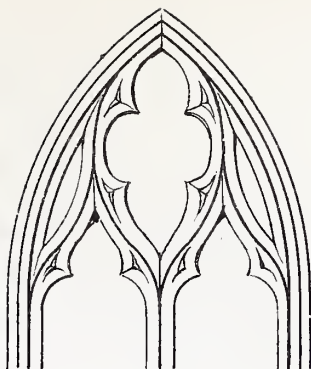
hinder from sliding into the Flowing form, so great a temptation is given to let its lower portion run into the arches of the lights between which it is placed. This occurs, as at Holton, Oxon (7), while the arches still remain pointed, and with the apices standing free, as can hardly fail to be the case with a vesica in the head. The next stage is to avoid this, either by the use of an ogee arch, or by making the figure broader, so as to approximate to that formed from the circle. This produces (8) the most familiar type in which the lines flow into the arch, without any inchoate figures. This, with ogee lights, and with the vesica filled with a large quatrefoil piercing adapted to the flow of the tracery, is perhaps the commonest two-light window of the style, and occurs with several minute variations, according to the proportions of the lights and of the containing arch. It also occurs, but more rarely, with other varieties in the number and arrangement of the foliations.

This form is more common in two-light windows than the actual ogee vesica, as it avoids that cutting through of the imperfect figures on each side, which is rendered necessary by the employment of the latter. This last however is far from uncommon, a rich double-cusped example at Cuddesden has the ogee head so completely developed as to allow of foliations above it, and in one at Wytham (9) it is so low that the lines actually begin the reversed flow.

This seems to be the natural course of the development as I have drawn it out, but many anomalies occur, all of which it would be tedious to enumerate. One of the most remarkable is one at Chacombe, Northants (10), where a vesica is foliated in a circle with truncated cusping. Again in the chancel windows at Slymbridge, Gloucestershire (11), the arrangement of No. 7 is reversed, the pointed arches of the lights and the lower arch of the circle are quite perfect



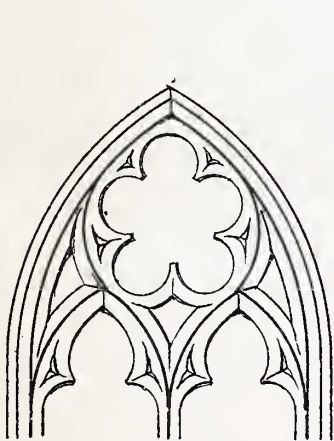
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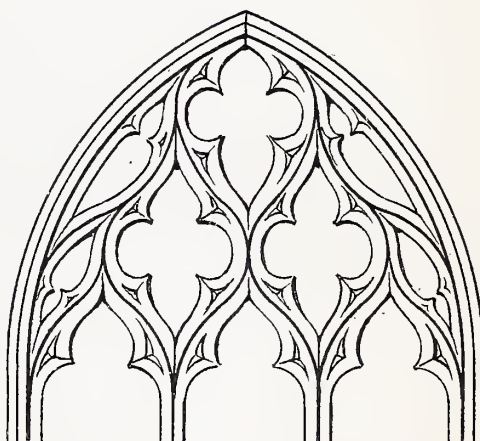
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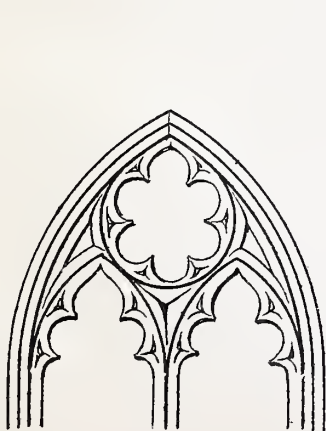
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and distinct, while the upper part flows into the arch. The effect is certainly not pleasing.

Windows of Reticulated tracery of three and five lights are very common, and have very much the same general effect; the quatrefoiled piercings being brought prominently forward, and completely giving the character of the window. A little diversity may be occasionally observed in the proportions of the vesicæ, which are occasionally, as at Higham Ferrers, extremely elongated, and in the form of the foils. St. Aldate's and St. Mary Magdalen in Oxford, Kidlington, St. Giles, Northampton, and many other churches will supply good examples of their most ordinary form. The chief source of variety is whether the spaces external to the central vesicæ are left imperfect and cut off by the architrave, as in No. 6, or whether their lines are made to flow into the architrave, as in No. 8, and whether the imperfect figures are foliated or not. Some again have the complete figure in the head, in others the lines flow into the arch, that is, they have the figure directly derived from the vesica, (as in No. 8,) as in the beautiful east window of Milton Malsor, near Northampton. At Stanford and Welford in the same county are windows purely Reticulated except that the line of the lower external figure is reversed so as to introduce a figure of Flamboyant shape. There is a somewhat similar example at St. Catharine, Pont Audemer (12). These would in strictness be considered as examples of combination, but their general effect is too purely of this style to allow us to class them elsewhere. Some, especially in Northamptonshire, have ogee heads, as at Earl's Barton; of this sort are the very graceful windows in the Choir at Higham Ferrers<sup>c</sup>, and the equally inelegant ones in the aisles at Llandaff. At Hoby in Leicestershire is a window of this sort with the

<sup>c</sup> Northamptonshire Churches, p. 9.

quatrefoils (13) foliated again, and the imperfect figures minutely cusped, giving it a very rich effect. This form of tracery is common in Jersey, but there the heads of the vesicæ alone are foliated, according to the distinction mentioned above (14). I have seen the same in a two-light window at Floore, Northamptonshire. This is a decided approach to Flamboyancy, but it is very far from an improvement. It is only long narrow piercings which harmonize well with foliations at one end. This form of tracery decidedly requires the complete quatrefoil, which is admirably suited to the fulness and roundness of its outline. At Finedon the Retieulated window occurs without foliation, but the effect is very meagre, and the east window of Cransley church in the same county is another example of unfoliated Retieulated tracery of five lights under an ogee arch. The arches are of course generally of the simple pointed form, the equilateral pitch being most usual; other shapes however are met with. There is, unless my memory fails me, a window of this kind under a semicircular arch at Alvechurch, Worcestershire; and one under a segmental arch occurs at Hedenham, Norfolk.

Sometimes we find an unusually long vesica employed, not only when, as in the examples at Higham Ferrers, the whole window is elongated, the arrangement in other respects remaining the same, but where they give an entirely new character to the design. Thus among the numerous remarkable windows at Tewkesbury, there is one of four lights<sup>d</sup>; this, according to the ordinary arrangement, would of course have had six figures in the head, in three diminishing ranges of three, two, and one; but here we have only a single range of three attenuated vesicæ, the apex of the central and longest one coinciding with that of the window. Something of the same kind, though the

<sup>d</sup> Petit's Tewkesbury, p. 33.

figures are less elongated, and from the different form of the window the difference in arrangement is less observable, may be found in the annexed (15) flat-headed window at St. Michael's, Cambridge. It will be observed that, with this arrangement, the height of the figures necessarily increases towards the centre, while in the ordinary Reticulated design they are of the same size throughout.

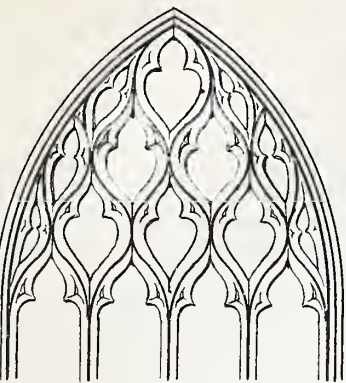
The Reticulated tracery appears to me to be the purest type of the Flowing style, that most typical, and most free from any taint either of Geometrical or Flamboyant. The side openings are the chief difficulty; to leave them to be cut through is awkward, whereas to make them branch into the tracery and form distinct figures which must be of a different form from the others, seems contrary to the general principle on which this form of window is designed. Otherwise the figures fit into each other in an easy and natural way; the lines are purely Flowing; free and continuous, but not vertical; the species of foliation most adapted to it is that typical of the style, completely affecting the figure, but not retaining a separate existence, as in Geometrical, or having a positive *direction* as in the later Continuous styles. It is a kind of tracery which is always satisfactory; its monotony and incapacity of any elaborate and varied design preclude it from the higher beauty of the most successful attempts in other varieties, while at the same time it is equally defended from the awkward forms frequently produced by an ineffectual striving after what was beyond the designer's reach. It preserves in short a creditable mediocrity.

No class of tracery affords more instances than this of anomalous forms not coming within its definition, but yet more nearly approaching to it than to any other. Some of these are, in strictness, transitional forms, as that in which a figure prevails formed on the way between the circle and

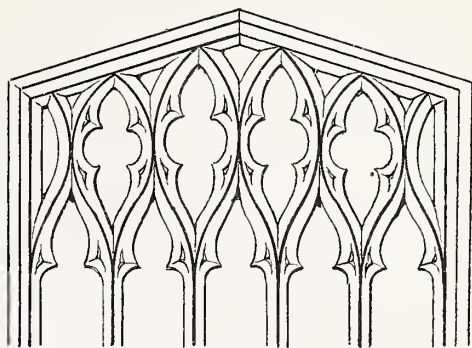
the Ogee vesica, a semi-circle, namely, placed on an Ogee arch as in No. 5. And this, though in idea transitional, is by no means confined to early examples, as it is found in the square-headed windows in the Octagon of the Campanile at Irthlingborough, undoubtedly one of the latest buildings of the style. There is a good three-light example at Crick, and a very fine one, doubly foliated, in Southwell Minster (16); a very elaborate and anomalous window at Sprowston, Norfolk, is formed on this principle in the more important lines of its tracery; it is remarkable for its spiked foliations.

With Reticulated windows we must also class, though not strictly coming within their literal definition, a few windows which must be considered as the Flowing versions of the other forms of pure Geometrical tracery. Thus examples occur in which a figure prevails which is not easily described, but which may be considered as standing to the spherical triangle in the same relation as the Ogee vesica does to the circle; it is therefore naturally trefoiled just as the latter is naturally quatrefoiled. It is not common, but is far from unpleasing. The only two examples of this kind with which I am prepared, are of three lights, and have the Ogee vesica in the head, a position in which the figure in question could hardly occur. There are no inchoate figures, but large spandrels unavoidably occur. One is from Heckington; the other from Southwell, doubly foliated, and probably from the same hand as the last-mentioned example from that Minster (17).

These must be considered as the Flowing version of those pure Geometrical windows in which the spherical triangle is predominant. And we might even go on to add to these one or two examples in which the figure in the head seems to be derivable from the spherical square. In one in the tower at Stoke Brnern, Northamp-



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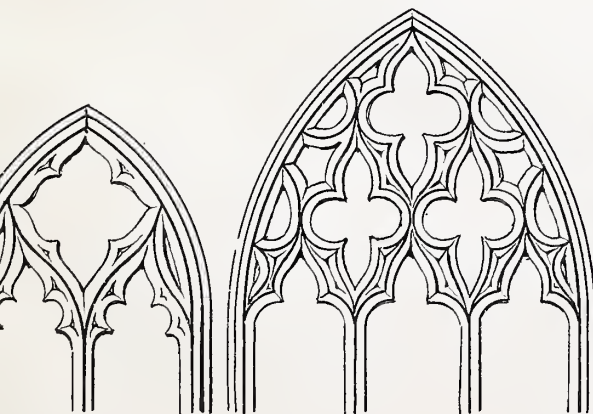
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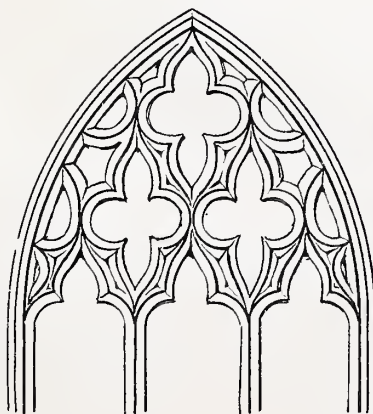
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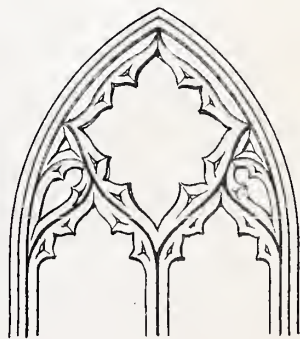
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tonshire (18), the only difference in general effect from a common two-light window is in the greater size of the quatrefoiled figure. Another departing more widely from the Reticulated type occurs at St. Dunstan's in Canterbury (19). The figure which occupies the head is a kind of quatrefoil, being in fact the vesica of the Reticulated form with its sides assuming the Ogee shape as well as the upper and lower extremities; the figure is octofoiled in a curious manner. In the lower spandrils are two trefoiled piercings of Flamboyant character.

And we may add to these some examples which show that even Foil tracery was not excluded from contributing its share to the development of tracery of this kind. There is a natural tendency in windows of this kind to employ an Ogee foil-arch in the lights, which at once fuses with the figure above, and produces a strong approach to continuity. From these the transition is easy to a few examples, as a two-light example at Haydon, Lincolnshire, and a three-light at Heckington (20), in which the perfect effect of a Reticulated window is produced without its lines, by the mere use of quatrefoils ingeniously shaped and fused together\*. These, which must almost have been preceded by the appearance of some true Reticulated examples, stand in precisely the same relation to that style in which Foil tracery does to the pure Geometrical; and show how much more the real effect of a window depends upon its piercings than upon its mere unfoliated skeleton, and how completely our arrangements are baffled by the ever-shifting productions of ancient art.

#### § 4. OF OGEE TRACERY.

The second variety of Flowing tracery is that which

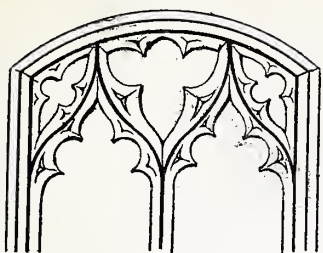
\* In Wells Cathedral are some (figured by Britton,) with the usual lines, unfoliated, rising from cinquefoiled arches.

answers to the Arch tracery of the previous style, exactly as the Reticulated does to the Geometrical. As that is formed exclusively by combinations of the simple arch, so does its Flowing correlative owe its origin to the form of arch more in harmony with the general character of the style, the Ogee. We shall find that it presents diversities very nearly analogous to the two main subdivisions of its predecessor; namely whether the arched lines intersect or not; the variety however in which this is not the case is of far less importance even than its correlative in the earlier style. We shall also see that, as in that style, different from almost all others, its principles and varieties cannot be really studied in windows of a smaller number of lights than three. This we will call Ogee tracery.

The form in which the arches do not intersect simply presents two or three Ogee arches under an arch or a square head. The latter is excessively common as a clerestory window; it also occurs of two lights under a segmental arch at Etchingham, Sussex (21), and Aneaster, Lincoln. When this occurs under a pointed arch, as at Barkby, it requires the minutest examination to distinguish it from the common two-light Reticulated window. In the clerestory at Oundle (22) it appears with three lights, being the three-light window of the old Arch tracery with the arches ogeed. Some of the windows at Byfield are similar with a flattened arch.

On a form presenting so little variety, and most of whose examples hardly deserve the name of tracery at all, it will be necessary to delay no longer, and we will accordingly proceed to the more important variety in which the Ogee arches intersect. And with these as in the other Arch tracery, we may class some examples of two lights, which do not literally fall under the definition.

The simple two-light windows of this class sometimes consist of merely two lights grouped under an Ogee arch,



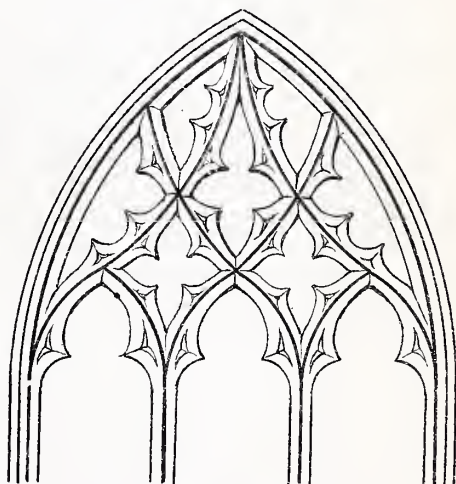
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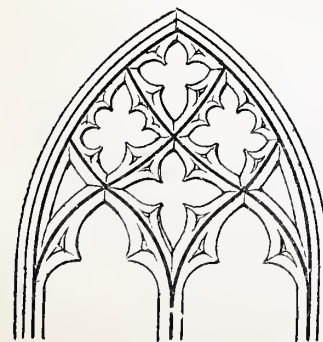
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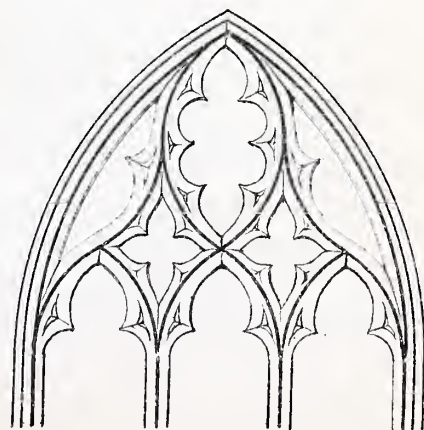
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of which pure examples are to be found in the Law School at St. Mary's, Oxford; Coaley, Gloucestershire; and Wimborne Minster (23); and a similar one, only with a flat-sided arch, occurs at Ditton in Kent; the space between the lights and the spandrils are in the latter quatrefoiled.

But this class of windows is really to be studied in its three-light examples; as but few of a less number, so hardly more of a greater, exhibit its most distinguishing peculiarities; they are composed of Ogee arches intersecting one another, and fall readily under the two following heads.

In the first, which is both rare and unsightly, and yet is perhaps the more typical of the two, the whole three lights are grouped under a single Ogee arch, continued from the outer sides of the outer lights, and whose apex coincides with that of the window, this arch being intersected by other imperfect ones of the same form continued from the centre light. The result is two small quatrefoiled spaces side by side, which are most characteristic of every variety of this class of tracery, with a larger one over them; but from the peculiar direction of the tracery, the concave lines are brought prominently upon the eye in a manner any thing but satisfactory. The examples at Cranford St. Andrew's, Northants, and St. George's, Stamford (24) are far from beautiful, and that at Queniborough, Leicestershire, being, at present at least, unfoliated, is positively ugly. I am not prepared with any other three-light examples, but we may fairly class with them two specimens of two-light windows from Barnack (25) and from St. Michael's at Albans, which with great difference of proportion in the figures, have nearly identical lines of tracery. The effect of the head is decidedly that of a three-light window, and besides its lack of elegance in other respects, may be considered as too intricate for the lights below.

In the other far more familiar type, two lights only are

grouped under an Ogee arch, consequently in a window of three lights, there are two such, the central light being of course common to both. In such windows placed under a common pointed arch, by far the most usual variety of this class, the two lines continued from the outer sides of the outer arches assume a contrary direction at the apices of the Ogee arches, and converge towards the apex of the window, forming a large vesica over the two characteristic quatrefoiled spaces. No lines are continued beyond the limits of the two Ogee arches, consequently a large spandril is left on each side.

This form of window is interesting, as forming in cases of combination, the skeleton of some of the most splendid windows in existence. In its pure form it is not uncommon, and, with the exception of some small varieties in proportion, the general character of all the examples is identical, and the outline is not very pleasing, as both the vesica in the head and the spandrils are too large and somewhat unmanageable. From the different ways of treating these parts arise whatever diversities the style is capable of. The vesica is left unfoliated in the windows of Oriel College chapel, which are of this type, though debased imitations of late date, and the effect is consequently most unpleasing; sometimes quatrefoiled as at Lichfield Cathedral, and Moulton, Northamptonshire; sexfoiled, as at Peterborough Cathedral, and Sileby, Leicestershire (26); octofoiled, as at Barton, Warwickshire, and Bedingham, Sussex. The spandrils are left unfoliated in one example at Lichfield; themselves foliated at Sileby and Peterborough; filled with Flamboyant figures, some simple, some more complicated, in another at Lichfield, and that from Barton. At Moulton and Stratford on Avon, the outer sides of the Ogee arches are turned back exactly like the inchoate figures in Reticulated tracery, and the space foliated. The

shape of the arch greatly affects that of the vesica in the head. At Barton and Peterborough it is much more obtuse than in the rest, and in one at Newton, Cambridge, it is hardly to be distinguished from a circle.

One would hardly have looked for a Foil version of this kind of tracery, but one occurs at Wadworth, Yorkshire (27), standing in just the same relation to the last class that the Heckington window (20) does to the common Reticulated form.

But though this three-light pointed window is decidedly the typical form of this variety, it is by no means the only shape that it assumes. It is clear that the very simple two-light example of Ogee tracery, which I mentioned anterior to my division of it into two classes, (such as No. 23,) may with equal propriety be reckoned under either head; they belong to the first, so far as the Ogee arch includes all the lights; to the second, so far as those lights are only two in number. But there is another kind of window more decidedly to be classed with those which we are at present considering, those namely which are designed on the same principle of construction, and have the same most characteristic row of quatrefoiled spaces, but which, being square-headed or under flat arches, do not allow room for the characteristic vesica in the head, but only a foliated space or spaces above the heads of the Ogee arches, whose size and importance necessarily depends upon the form of the head.

There is a good two-light example at Hilston under a segmental arch, which has the inner sides of the light prolonged, and another at Helpstone, Northants, with the soffit cusp; of three-light examples we have Willingham under a four-centred arch<sup>f</sup>, Over, and Fulbick, the former an exceedingly fine window, segmental.

The old church at Braunston (28) had a square-headed win-

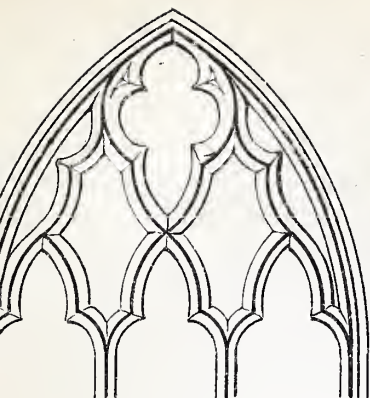
<sup>f</sup> Rickman, p. 148.

dow of this kind of four lights, a localism of course unheeded in its present rebuilding; and that at Yelvertoft one exactly similar but without any foliations at all. It will be seen that several of this class do not observe the rule of not carrying any line into the spandrils; imperfect Ogees are, as in some of the first class, continued from the inner sides of the outer lights. A more remarkable one with a segmental head occurs at Hawkhurst, Kent (29), where the arch is somewhat higher than the apices of the Ogee lights, which are connected by lines introducing spherical triangles at the sides.

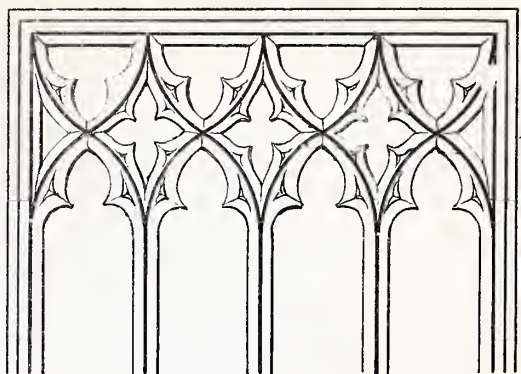
It is very rare to meet with examples of this kind of tracery in a pure state in windows of more than three lights; almost every instance of the kind having a strong tendency to Perpendicular. There is one however in Exeter Cathedral (30) which may be considered as exhibiting the idea of the three-light window consistently carried out on a large scale, namely with five lights. It presents two rows of quatrefoiled spaces, and two of vesicas, one consisting of that in the crown. As the Ogee arches themselves cannot be prolonged beyond their apices, we may consider a new series as commencing at that point; the tracery above which is precisely that of a three-light window. I am not aware of any four-light examples of this kind perfectly clear of Perpendicular elements; one may imagine such an one, but it would be decidedly inferior either to the three or the five-light, as it could hardly have a crowning vesica in the head.

But even the Exeter window cannot be considered as perfectly satisfactory; the same line meandering along in so many, and those rather formal, curves, produces an idea of weakness and imperfection; and if, as is most natural, we

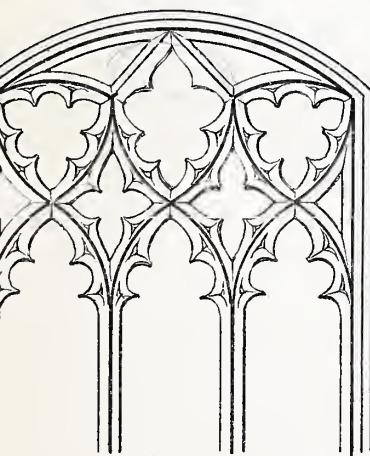
\* Unless indeed the design has been changed from the engraving originally published.



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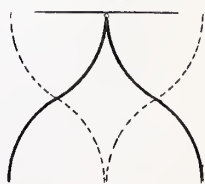
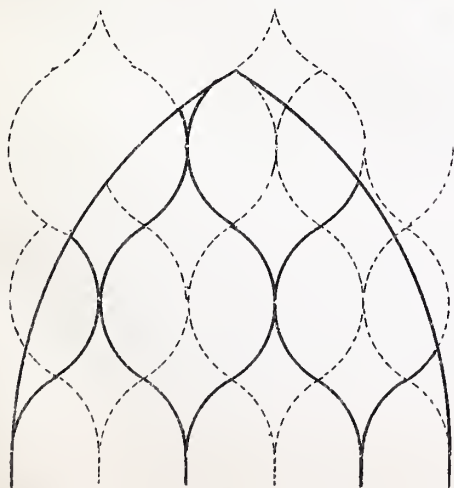
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consider the upper range of tracery as a new series of Ogee lights, they violate the laws of decorative construction, and produce an appearance of insecurity by the want of a proper impost. These large windows also manifest, what does not strike the eye so forcibly in the smaller ones, that this kind of tracery, no less than the Reticulated, is simply cut out of an infinite plane ; the Ogee lines are either left imperfect, or cut through by the arch of the window at an arbitrary point. And a more minute examination will shew how closely the two forms, with all their diversity of effect, are connected in their origin or construction. Both are formed by the repetition of ranges of arches, alternately reversed and in their natural position ; those in the Ogee tracery, (notwithstanding, or rather in strict accuracy because of, the predominancy of lines of the Ogee form in the main effect) being of the simple form, those in the Reticulated of the Ogee. If, in an infinite series of Ogee tracery, or in the imaginary four-light window given above, the Ogee arch be everywhere substituted, in the reversed as well as in the simple-pointed ranges, the inequality of the piercings will be at once destroyed, and the tracery will be converted into Reticulated. But farther than this, it is clear that, as the Ogee arch itself is formed on this very principle of alternately natural and reversed simple-pointed arches, a side of each being omitted (31), the Ogee tracery is virtually contained in the Reticulated ; the latter in fact only differs in the consequence of the fact last stated, the absence of intersections. If in a series of Ogee tracery (32) each alternate mullion, and the lines of tracery springing from it, be omitted, the series at once becomes Reticulated. Or vice versâ, if in a Reticulated series, mullions are inserted, and tracery lines drawn, alternate to the original ones, it is at once converted into one of Ogee tracery. This process is clearly seen in an infinite series, though it

is naturally less easy to be perceived in the common forms of windows; the common three-light Ogee window for instance does not contain (as being of an odd number of lights) sufficient Reticulated tracery to form a window. But the two-light Reticulated will produce the four-light Ogee and vice versâ.

We have thus considered the two purest and most essential types of Flowing tracery, though producing by themselves by no means the most beautiful windows of the style. If any one character is more deeply impressed upon both than another, it is that both are cut out of an infinite plane of tracery at an arbitrary point.

#### § 5. OF FLOWING WHEEL TRACERY.

In the two last sections we have examined those forms which appear to be the purest emanations of the Flowing principle; the course of our subject now leads us to those varieties of the style which derive their origin directly from one particular class of Early windows, namely those in which, without any actual centre-piece, a central point is assumed in the head, around which the tracery arranges itself. It will be remembered that there were two kinds of this enumerated, one in which the idea was that of a wheel with its spokes; the other that of a number of vesicæ united at one point. These two in their pure form ran so much into one another that it was very difficult to establish a line of demarcation between them, and in this derivative style one is still more at a loss to distinguish the exact proportion respectively referable to the two combined elements. It is clear however that the spokes of the wheel *diverge from* the centre, while the vesicæ, so long as they retain their purity, may with equal truth be said to *diverge from* or to *converge to* the point around which they range.

It follows almost naturally that the latter, being a sort of stationary figure, is most appropriately filled with a foliation affecting the whole figure, while the other, having a tendency or direction to a point, is more naturally foliated at the end farthest from the centre. This latter is also not in strictness a *figure*, but simply a *space* left between two spokes of the wheel. From this source we can hardly doubt that we derive the long space foliated at one end, which, in different modifications, is the soul both of Flamboyant and Perpendicular tracery, and which continually obtrudes itself both into Geometrical and Flowing windows. Moreover when this mode of foliation had once been introduced, it might easily be applied to the vesica whenever it assumed the long narrow shape which it often does in tracery of this kind. As soon as this is done, the figure receives a *direction*, it diverges or converges, according as the end at which it is foliated is that nearest or farthest from the centre. Foliation alone effects this, though, as is natural, the form of the figure itself is often modified so as better to admit of a treatment of this kind. We may then safely divide tracery of this kind into two kinds, Divergent and Convergent, the distinction of direction being made partly by the shape of the figures and partly by their foliation. The difference between them and the Geometrical form out of which they arose is that the tracery is no longer independent of the lights; the former is made to rise from the latter, or at least the two are fused together, and the central point is always found either at the apex of a light or at the point of divergence of two. It almost necessarily follows that it must be confined to small windows, as it would be almost impossible to preserve the connexion between a single centre and many lights. In its pure state this tracery can scarcely be applied to a window of more than two or three lights,

though in combination we shall find it affecting windows of the greatest size and magnificence.

a. *Of Divergent Tracery.*

This form is of less limited application than the other, as it is rather extensively used for two-light windows, and is indeed by far the most graceful form for windows of that size. It also, though the purer offspring of the wheel, retains less of Geometrical effect, and it is altogether impossible to avoid the belief that a direct imitation of vegetable life had great influence on its production. It consists of figures thrown off from a central point between the two lights, like branches from a trunk. This can hardly be done in a window of more than two lights without introducing more or less of some other principle of formation, and it is almost impossible to construct a window with an odd number of lights in this style without considerable awkwardness. The centre, in a two-light window, is afforded by the top of the mullion, which throws off three vesicæ, one to each side, and a third vertically, occupying the head of the window. From the position of the centre, the direction of the lateral pierings is by no means horizontal, being partly supported by the arches of the lights. Of course they usually coincide each with one side of the arches, whether they be pointed, as at Church Brampton (33), which is usually the case, or round, as at East Haddon, or ogee, as at Iver, though less easily and gracefully in the latter case. But at Asfordby (34) is one with ogee lights not coinciding; the effect is quite different, and far from pleasant; it rather recalls the window at Church Brampton given in pl. 19, fig. 85.

The chief source of variety in this class is the foliation, as there is less room for diversity in the proportions of the figures than in most kinds of tracery, unless in such rare

cases as one at Spixworth, Norfolk, where an altogether different effect is produced by the employment of a segmental arch. Perhaps the most usual type has the upper figure wholly quatrefoiled, and the other two trefoiled at one end. Considering however that all have a *direction*, perhaps the ideal of this particular variety—not certainly however its ideal beauty—would require the Flamboyant foliation in the upper vesica also, but this, though it does occur, is much less usual.

The three-light side windows of the magnificent chancel of Great Claybrook<sup>h</sup> in Leicestershire, will shew how difficult it is to work out this style on a greater scale than two lights. The centre here is necessarily the apex of the central light, and two pair of piercings, besides the crowning vesica, are thrown off from it; the result is that the central line is vertically prolonged a long way, and the tracery itself is indeed most beautiful and vegetable, but it is quite cut off from the work below; everything depends on the centre light; the two others have the tracery simply laid upon them without any continuity, a Geometrical idea with Flowing forms. An awkward space thus left between the heads of the central and the side lights on each side is as awkwardly filled with a sort of trefoil figure; another trefoiled figure creeps in on each side in the exterior spandrils of the side lights. The tracery of these windows will hardly satisfy a critical examination, but their effect is splendid; all the mouldings of the jambs, mullions, and tracery are most elaborately executed, and considerable portions of stained glass remain. The general appearance of the lofty chancel is most striking; and the whole church presents a most valuable study.

A four-light window in the little church of Maxstoke in Warwickshire, if a drawing taken long ago is at all accurate,

<sup>h</sup> Sharpe's Windows.

is perhaps a better attempt at carrying out this style on a larger scale ; here we return to the central mullion, and the three piercings springing from it, but they are of disproportionate size, having a meagre appearance, and the two side lights have no connexion with the general design, throwing off two piercings in an unmeaning and unconnected manner.

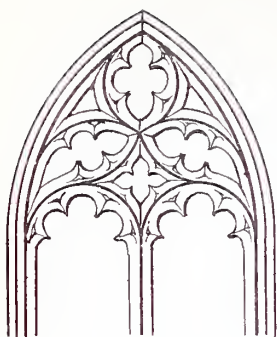
b. *Of Horizontal Convergent Tracery.*

The form which I denominate the Convergent is the opposite to that just considered, and is so far from partaking of the grace of that most lovely though fleeting form, that I cannot but look upon it as the least satisfactory variety of Flowing tracery with which I am acquainted. In this, instead of a central line from which the piercings are thrown off, the two principal piercings converge more or less horizontally from the sides to a central point. No form can be less harmonious ; the figures do not melt into each other in the same graceful way as in most of the other varieties, but are simply thrown together with even less connexion than in some Geometrical patterns, and without the purity and beauty of the latter. This kind of tracery is found with little difference in windows of a single light<sup>i</sup>, as in the campanile at Irthlingborough. And as the type requires two large piercings converging to the point of an Ogee arch, the single-light window exhibits it in its greatest purity, as requiring nothing below.

In two-light examples, the lights are obliged to be grouped under the Ogee arch, leaving a space which is usually quatrefoiled, as in the Ogee style. In three-light examples, the lights are also grouped under the Ogee arch, somewhat in

<sup>i</sup> Northants Churches, 118. Rickman, 152.





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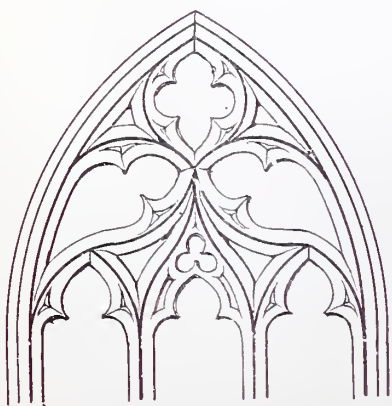
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the manner of a triplet, the central being the highest, and commonly, though, as at Newport, Essex, not invariably, itself of the Ogee form, and with its apex coinciding with that of the containing arch. According to the form of this last, as it is more or less flat, there is usually a greater or less spandril between the central and side lights; in an example in Oxford cathedral (36), the space is large enough to be occupied by a sort of Flamboyant figure. It is easy to trace the development of the Convergent piercings; they are originally formed by merely making the ends of the lateral vesicæ fuse into the side lights (in such examples as Pl. 19, fig. 86); and still retain the point of the vesica at the other end, as in one at Shiffnal (37), which, as the style advances, is changed for a round termination. There is a good deal of diversity in the foliation of the lights in these examples; that from Shiffnal, and one at Heckington, have a trefoil in the head of the central light like the Arch and Foil tracery.

At Ringstead there is a window in which Convergent lines prevail, but without any decided centre, or rather with two centres, for instead of the vesica in the head is another pair of Convergent piercings with a quatrefoiled space above, but the effect is still more ungraceful than that of the usual arrangement. There are also several anomalous windows with more or less of Convergent character, but which do not come under the definition, and which it would be tedious to enumerate.

It may be observed that in none of these examples is the principle of convergency consistently carried out, nowhere does it extend beyond the two large horizontal figures. The head of the window is never affected by it, but either remains void, or more usually is occupied by a figure of another kind, the same crowning vesica which marks the Reticulated and Divergent varieties.

There is no attempt to make this figure converge, which might easily have been done, and of course in some examples with which I am not acquainted may actually be done, by giving it a Flamboyant foliation at its lower extremity. The extreme ungracefulness of this treatment may have been the reason for its not being employed.

In all these examples the two convergent figures start from the side of the window, and their direction, so far as it is not strictly horizontal, is upwards. I will therefore mark it as the Horizontal Convergent, to mark it from another variety, less frequent, but of perhaps more importance.

*c. Of Reversed Convergent Tracery.*

In this the two Convergent piercings, instead of springing from the sides of the window, or in any way rising from, or being supported by, the lights below, start as it were from above and come down to meet them, in a manner which I cannot but consider both unmeaning and unsightly. The nearest approaches to windows constructed wholly on this principle with which I am acquainted, occur at Amesby, North Moreton, Berks (39), and Hartwell, Northants, which have the same general lines, though differing in foliation, and a different proportion being given to the second by its more acutely pointed arch. Here the two reversed figures have a quatrefoiled figure in the head, and mere spandrils at the sides. Except in the Convergent piercings having distinct terminations at the bottom, and not flowing into the lights, their lines differ not at all from the simplest form of Flamboyant tracery, in producing which they may probably have had some share.

§ 6. OF COMBINATION IN FLOWING WINDOWS.

Having thus ascertained the principles to which, with

the exception of a few anomalies, almost all Flowing forms may be traced up, our present business is with the splendid combinations which these different forms assumed, especially in windows of larger size, and the manner in which the principles of the Continuous style were engrafted upon the earlier forms of the Geometrical. I have already mentioned the two ways in which combinations are effected, whether by tracing out a pattern of one kind and filling it up with another, or by a mere commingling of two or more varieties. I before mentioned that actual subordination was not in the genius of the Flowing style, but was simply retained from its predecessor; and without subordination the former mode of combination can hardly be considered perfect: it is at least always suggested by it. Consequently we may assume the presence of a Geometrical trace in all windows of this kind; and they are developed so naturally and gradually out of the larger Geometrical ones that they will be more appropriately treated of in a subsequent stage of our inquiry; the latter will best follow immediately on the establishment of the different varieties of Flowing tracery. Most of the windows of this kind are of three lights, there being hardly room for combination in a smaller space, and larger ones being usually combined on the other principle.

a. *Combination of Reticulated and Ogee Tracery.*

Reticulated tracery will be found to enter into combination with almost every other, notwithstanding its manifest pretensions to fill the whole expanse of every window into which it is introduced, and which consequently render it very difficult to effect the combination in a satisfactory way. Yet we find it united even with the somewhat inflexible lines of the Ogee tracery in a manner not alto-

gether unpleasing, in one of the many splendid windows at Crick (40). Here in a four-light window commenced on the Reticulated principle, the upper part changes to the Ogee in a manner more easy and natural than might have been expected. The tracery of a three-light Ogee window commences at the centre of the lower range of vesicæ.

*b. Combination of Reticulated and Divergent Tracery.*

The Reticulated is much more frequently intermingled with the different kinds of Flowing wheel tracery.

The first class which I shall mention is owing to a mixture of the Reticulated and the Divergent patterns which has given birth to a considerable number of very graceful windows. Many three-light examples have a lower range of quatrefoiled spaces of a Reticulated or quasi-Reticulated window while the upper part contains the three Divergent vesicas. Instances of this, differing in little except the proportion and foliation of the piercings, occur at Oxford Cathedral; Garsington, Oxon; Green's Norton and Towcester, Northamptonshire; Gaddesby, Misterton, and Kirkby Bellars, Leicestershire; and Corsham (41), Wiltshire; the latter being perhaps on the whole the most satisfactory in its lines, though it admits some small and rather Flamboyant figures at the sides, which detract somewhat from its purity. There is one almost identical at Shottesbrooke<sup>k</sup>. All the remarks I have made on the varieties of these two forms of tracery may be applied to the portions of these windows respectively constructed on their principles. Thus the Oxford and Corsham examples have Ogee vesicæ below turned rather outwards, while the rest have the round-headed substitute, which

<sup>k</sup> Butterfield's Shottesbrooke.

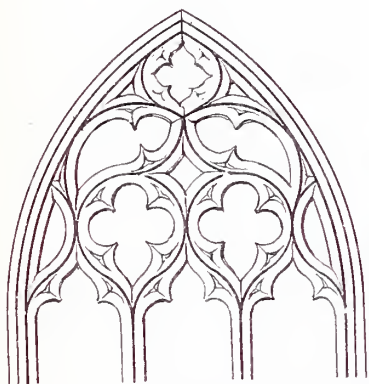




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does not agree nearly so well with the other lines. That at Garsington has the vesica in the head omitted, a mere quatrefoiled space being left.

At Kirkby Bellars we may remark that, owing to the more obtuse form of the arch, the Divergent piercings are thrown off too horizontally, and seem to crush the figures beneath them.

*c. Combination of Reticulated and Convergent.*

In a window at Oundle (42) we have the Convergent and Reticulated forms intermingled in a manner exactly analogous to the class just described. The Reticulated portion is below, with the ordinary Convergent figures above, crowned as usual with a quatrefoiled vesica.

The same elements are found united in another and far less elegant manner in a very singular window at Southam, Warwickshire (43); round-headed, of four lights, with an Ogee vesica springing from the two central, and a pair of Convergent piercings joining it from the sides.

*d. Combination of Divergent and Convergent.*

But the most numerous class of windows owing to combinations of this kind arise from the commingling together of the three classes whose origin we have traced to the tracery of the wheel, the Divergent and the two varieties of the Convergent, the latter indeed hardly exist without it. Thus the Horizontal Convergent is found commingled with the Divergent. In three-light examples there are commonly two large Convergent piercings immediately above the lights, with the tracery above Divergent. Of this sort is one at Badby, Northamptonshire, which is hardly to be called pure Flowing, as the Convergent piercings retain the point of the vesica at the unfoliated end. In examples at

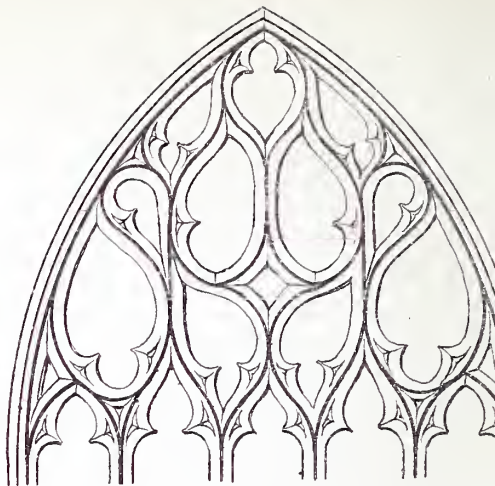
Harpwell(44), Claycoaten, and Lutterworth, this is avoided, and in two of them the upper piercings are more Flamboyant, those at Badby and Claycoaten being completely foliated. In other respects they present just the same sort of differences as the several examples of Convergent. A three-light window at Bolton Abbey, has below a pair of Convergent piercings, with others from the side lights, like the Divergent one at Maxstoke, with the usual Divergent tracery above. In these windows we find the wheel idea, allowing for the direction of the Convergent piercings, in far greater purity than when any of these classes is used alone. Two other windows from Bolton are very curious, both having the Divergent portion below; in one the Convergent piercings are so small as to have but very little effect upon the general character of the window, which is singularly anomalous; the other has a remarkable figure in the centre, like an Ogee vesica placed horizontally.

It is in windows of this kind that we see the importance of the Reversed element, and that, though all but ideal in a pure state, it has an abundant right to be considered as a real variety of Flowing tracery. We shall find it entering largely into the composition of many windows, though it can seldom or never be considered as adding to their beauty. It occurs in combination with Divergent tracery at Pilton and Horbling, two windows in which the position of the Divergent and Reversed piercings are interchanged. The lines of the former are almost identical with one at Dunchurch, and the latter with those of a window at Sleaford (45), which has all the additional grace and delicacy pervading all the examples in that church and its neighbour Heckington. Three-light windows at Purton, Wilts, and St. Peter's, Oxford, exhibit a combination of all three forms. The pattern is the same with the exception of a wide differ-

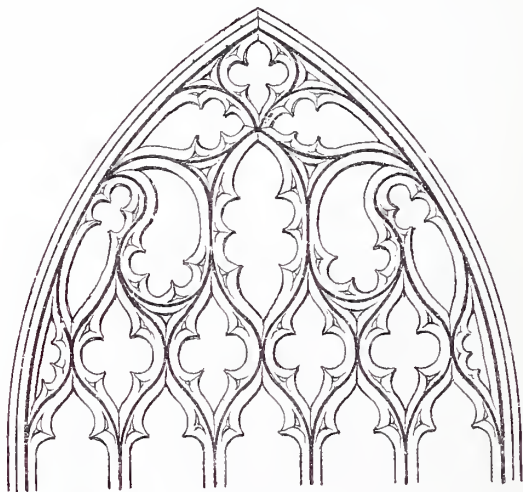




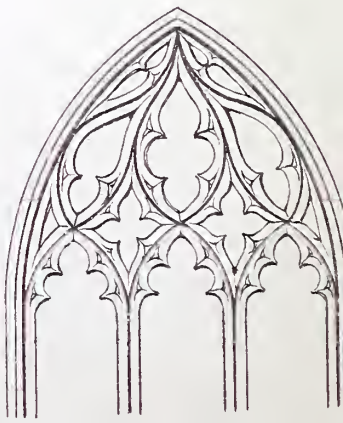
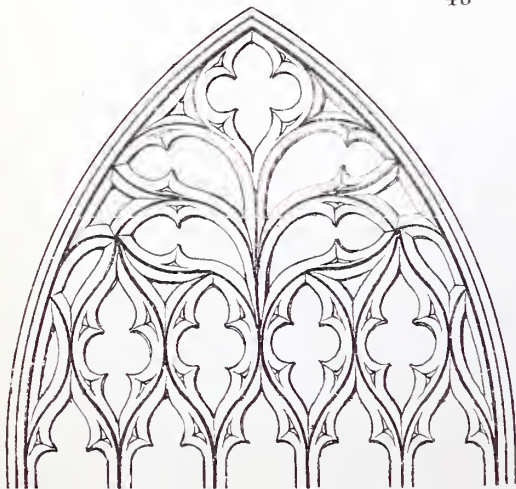
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ence in the proportion of the piercings, greatly to the advantage of the Oxford example. The Divergent work at Purton is far too small, and deserves still more strongly the censure which Mr. Petit<sup>1</sup> has bestowed on a similar one at Amney St. Mary.

The east windows of St. Benedict's in Lincoln (47), and Shottesbrooke, exhibit the same combination with five lights; these have a good deal of Flamboyant tendency about them, and some strong vertical lines, as indeed most of them have more or less.

e. *Combination of Reticulated, Divergent, and Convergent.*

Though none of these examples can pretend to any very high degree of beauty, still there is a certain analogy in the varieties of which they are composed, which so long as they are treated with any degree of skill, prevents any remarkable incongruity or want of harmony. It is not so when they are combined on a large scale with Reticulated tracery; a large window of that kind, such as to present any considerable expanse of its characteristic figures, will not admit of commingling with any other. Even the rich and elaborate east window of Etchingham (48), cannot escape this censure; the formal Reticulated range in its lower part cannot be made to harmonize with the free and varied patterns of its upper part, and in which the converging vesicæ come out very strongly. With this we may place a very inferior window from Cheltenham (49); as it is only a combination of Reticulated and Divergent, I might have spoken of it above; but its effect is very different from that of smaller windows of the same type, and its great fault is precisely the same as that of Etchingham, with the addition of an unpleasant flatness, as at Spixworth and Kirkby Bellars.

\* <sup>1</sup> Architectural Character, p. 12.

We have as yet had but one solitary instance of the Ogee tracery being commingled with other forms; its somewhat hard and stiff outline almost precludes its entering into combinations of the kind which we are now considering. Yet the east window at Moulsoford church (50), Berkshire, cannot be otherwise described than as exhibiting a distorted form of its chief pattern in combination with Reversed forms; but the crowning vesica has well-nigh shrunk into a central quatrefoil.

### § 7. OF THE TRANSITION FROM GEOMETRICAL TO FLOWING TRACERY.

Having in the previous sections of this chapter traced out what Flowing tracery is, and what forms and combinations it assumed, our present business is to follow the steps by which it was engrafted on the preceding style. And we shall here meet both with genuine transitional examples, that is, those which are strictly intermediate between the two styles, and with those combinations of both, which are so far transitional as marking a period when the struggle between the two was as yet undecided, but which certainly imply the previous existence of some complete examples of the later style.

Mr. Paley indeed<sup>m</sup> says that “as there is no medium between a secant and a tangent (for a line in contact with a circle must be one or the other), so there is properly no transition between the principle of Geometric and that of Flowing tracery, unless in windows whose tracery is made up partly of one and partly of the other.” I do not profess to enter into the mathematics of the question, but there is certainly an intermediate stage between the centre-piece of the perfect Geometrical, totally distinct from the lights

<sup>m</sup> Gothic Architecture, p. 173.

below, and that of the perfect Flowing, completely fused together with them. There certainly are windows which may (or may not) have their tracery made up partly of one and partly of the other, but whose main skeleton strictly belongs to neither, but exhibits an intermediate form.

These strictly transitional windows, a small but very interesting class, we will first consider, and then proceed to examine the less valuable examples of mere commingling of the styles according to either of the ways in which such intermixture may be effected.

The grand instance of genuine transition is to be found in the way in which the circle resting on two arches, the most congenial outline of the Geometrical style, was developed into the Flowing form which succeeded it. This process we have already traced out in windows on a small scale, while examining into the origin of Reticulated tracery; we have now to see it applied to large windows in which a skeleton of this form is filled up with smaller patterns. Of course the very purest form of transition is where the approach to the Flowing style is simply manifested in the lines of the skeleton, the filling up remaining purely Geometrical; for it is clear that wherever the fenestellæ or the centre-piece contain complete Flowing tracery, the example is no longer one of pure transition, but of combination of the two forms. And we shall actually find that this process was really carried out in windows of this kind, so as to result in a class, though a small one, of windows of Flowing outline filled in with Geometrical patterns. But among the ever varying forms of a transitional epoch, we must not expect to meet with a perfectly consistent series; and in some stages we shall have to introduce examples which do not illustrate this position. And I by no means imply that windows of this kind are necessarily earlier than those in which Flowing tracery is introduced into the minor details;

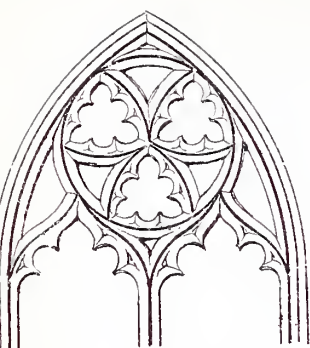
indeed I am inclined to think that, generally speaking, such was not the case. The Geometrical outline filled up partially or wholly with Flowing patterns, is a type so much more usual, that it seems probable that Flowing tracery, developed undoubtedly in the first instance in windows of two and three lights, began as a general rule to influence the parts of large windows before it was applied to their main outlines. It was natural to construct the fenestellæ of a compound window according to a method which had been found pleasing in small windows, before venturing so bold a step as to endeavour an analogous development of the grand outline. All that I contend is, that, whatever be the date of their respective introductions, the one class is an example of genuine transition, the other of mere intermixture of two distinct principles.

The idea of employing the Ogee arch in the fenestellæ and making it flow into the circle, was one at once very likely to occur of itself, and which might have been incidentally suggested by such instances as some of those at Exeter<sup>n</sup>, in which this form is actually produced by the circles and the figures in the spandril, the pointed arches of the fenestellæ remaining untouched below. The instance earliest in idea in which the heads of the fenestellæ themselves are affected is to be seen in the magnificent seven-light window at<sup>o</sup> Fen Stanton, where the arches are Ogee, but do not as yet flow into the circle. The fenestellæ have rich Reticulated tracery; the circle is filled with wheel tracery round the centre, with a range of spherical triangles beyond, room being found for Flamboyant figures in their spandrils, as well as in the larger lateral ones. In the next stage the Ogee lines flow completely into the circle; though the latter remains perfect, being just the same outline as the examples of two lights already mentioned at St. Cross and

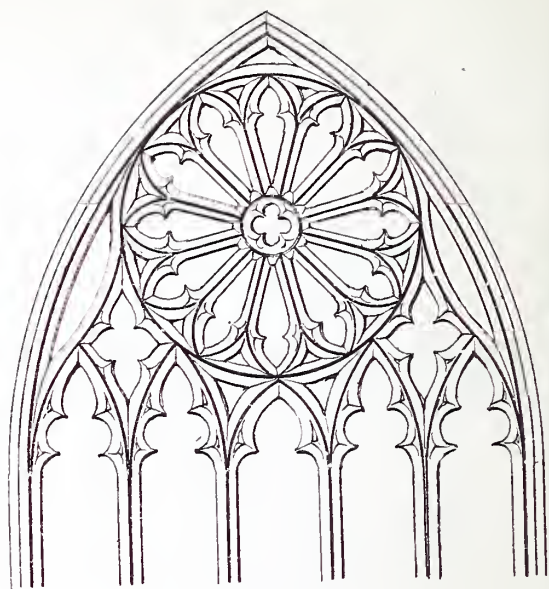
<sup>n</sup> See above, pl. 15. fig. 74.

<sup>o</sup> Figured in the Oxford Sheets.

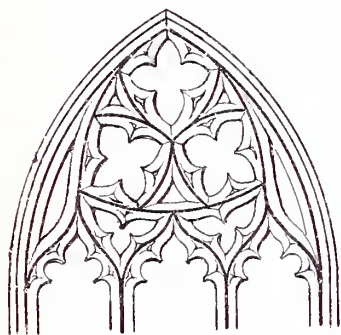




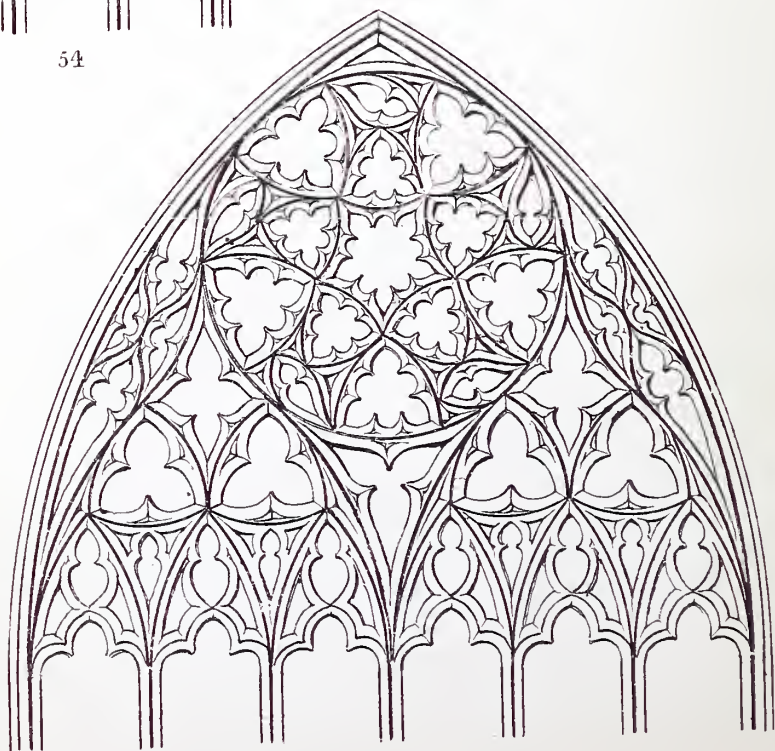
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Cowley<sup>p</sup>. Two-light specimens of this kind with the centre-piece filled in occur at Norton by Daventry and Barnwell St. Andrew's (51) where the circle is filled with three trefoiled spherical triangles, with their spandrils also trefoiled; another at Stanion has three trefoils in the circle; both compositions, especially the former, seem too elaborate for the broad open lights below.

Of four lights we have the well known and beautiful windows at Kidlington, and St. Mary Magdalen church, Oxford, which are injured only by the unmeaning figures in the spandrils. Of the same number of lights is the east window of Portishead church, Somerset, where the circle is a fair composition of wheel tracery, but the arch being somewhat obtuse, the fenestellæ are rather crushed by it.

When we come to windows of five lights, we are again met by our old difficulty about the complementary light. Of this class there is a good example in Exeter Cathedral, with Arch and Foil tracery in the fenestellæ, and circles in the centre-piece. Tewkesbury Abbey<sup>q</sup> has two remarkable examples; in one the circle contains three long vesicæ, and the whole window has a certain analogy with the quasi-reticulated example in the same church already mentioned<sup>r</sup>. The other (52) is very like that at Portishead, but better proportioned, and with a more elaborate wheel.

Of six lights is a superb window at Chipping Norton, (53) which, except that it has Flamboyant tracery in the spandrils, belongs wholly to this class; the prevailing figure is the spherical triangle, but it is mingled with Arch and Foil tracery in the fenestellæ.

I may here add as perfectly analogous a three-light window at Market Harborough (54), in which the figure introduced is not a circle, but a spherical triangle, treated

<sup>p</sup> Fig. 3, 4.

<sup>q</sup> Petit's Tewkesbury, p. 33.

<sup>r</sup> P. 94.

in precisely the same manner; it contains three spherical squares quatrefoiled.

Still however the circle was felt not altogether to harmonize, even when thus fused into the general design, with the requisitions of the Flowing style, and in some instances it is found imperfect; thus we find, just as in the two-light examples, the lower part of the circle omitted, being fused with the Ogee lines below. A typical example of this is found at Boughton Aluph<sup>r</sup> in Kent, of four lights, but with the same fault as the window at Portishead in a higher degree. More curious is the effect in windows of an odd number of lights, as at Northfleet<sup>s</sup>, Kent, of three, with a beautiful centre-piece of spherical triangles with spiked foliations, the lower ones necessarily flowing into the lights with the circle itself. Of the same character of five lights is the rich and very singular east window of Hawkhurst in Kent (55). The wheel tracery of the circle is very satisfactory; still one cannot help feeling that something is wanting; the large central light seems to have broken through the circle, and gives an incomplete and divided look to the whole composition; had the lights consisted merely of two fenestellæ without a central light, or even were it of the same width as the rest, this would have been avoided. This window is probably of late date, and shews how long the circle remained a leading idea in the minds of our architects. The juxtaposition of the Perpendicular and Flowing line in the same space in the fenestellæ must be noticed, and the wheel is so contrived as to give a vertical line produced from the central light. The figures in the spandrels seem borrowed, rather incongruously, from those common over Perpendicular doorways.

Just as this last form was analogous to a very common type of two-light window, so we find that suggested by

<sup>r</sup> Petit's Church Architecture, i. 184. and Brandon's Analysis. <sup>s</sup> Brandon.

that used at Slymbridge (11) also employed on a large scale. Though no natural stage of the development, it was a very natural process to omit the top of the circle, where its round head comes into collision with the pointed arch of the window, and make it flow gently into it. This, if my drawing is at all accurate, is the case with the west window of Brecon Priory (56), and the same outline has been—I cannot think at all judiciously,—adopted in completing the east window at Dorchester.

As the vesica is to the Flowing what the circle is to the Geometrical style, it is no wonder that we find the two figures run into one another; when the two last-mentioned processes are combined in a window of an even number of lights, it is manifest that a form is produced in which the principal lines describe the tracery of a Reticulated window of two lights. This is one of the most usual, perhaps indeed the very commonest, form, assumed by Flowing tracery when a primary pattern is employed, and is of course simply an instance of combination of this particular kind. Yet I cannot but think that its use is rather derived from a gradual development of the large Geometrical window, than from the same form in two-light windows. We have seen that every step between the pure Geometrical and this form can be traced with the most perfect accuracy, and it is unreasonable to suppose, either that the form in which they finally issue is not to be assigned to them, but to another source, or that these transitional stages are only so many applications of the analogous phases of the two-light window. And the other form, the Ogee, which most frequently occurs as a skeleton, is hardly ever found in any other than a perfect form<sup>t</sup>, or including any other than per-

<sup>t</sup> The only exception I know is the ruined east window of Howden as restored by Mr. Sharpe (Parallels). Here the Ogee skeleton, otherwise pure, has a

complete circle in the centre-piece instead of the vesica, just as in the analogous stage of the present subject.

fect Flowing patterns. The use of these for this purpose was clearly an application of the form which had become familiar in smaller windows; this could not have taken place till the Flowing style was perfectly matured; whereas it is clear that the Reticulated skeleton was in use before Geometrical elements had been quite extirpated. Again, the form almost invariably assumed in this case is that which is most easily and naturally developed from the Geometrical skeleton; the later forms of the two-light window—those derivable from the Reticulated expanse—hardly ever occur. I only know of the example at Great Milton<sup>u</sup>.

We may then safely consider this very fine form of Flowing tracery as a direct development from the analogous Geometrical one, and rank as the final examples of the Transition such examples of it as retain any trace of Geometrical tracery in their secondary patterns. Thus in a two-light window at Bozeat, Northants (57), the centre-piece has strongly-marked wheel tracery, and we find the same in one of four lights at Stratford on Avon, with Divergent fenestellæ. In the open window at St. Mary's<sup>x</sup>, Beverley, we have also wheel tracery, but with the Geometrical element more strongly marked by being included in a concave spherical square, the spandrils of which with the centre-piece form long Flamboyant figures meeting others in the outer spandrils in a Convergent manner. In others the fenestellæ are Geometrical, the centre-piece Flowing, as in a two-light example in the triforium at Gloucester (58), and a four-light at Tickhill, Yorkshire.

Thus far we have the natural development of the circle and its supporting arches, in which both of those two great features remain, having assumed the character and qualifications of the new style. We shall now come to less natural ones, in which one of the two completely disappears,

<sup>u</sup> Oxford Society's Guide, p. 306.

<sup>x</sup> Sharpe's Windows; Rickman, 156.

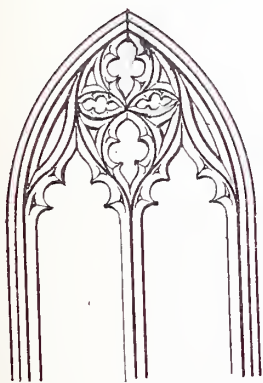




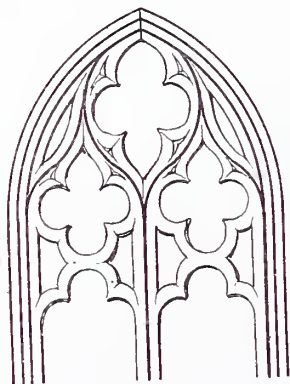
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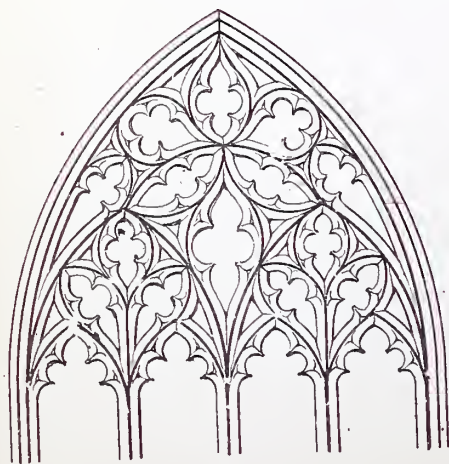
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while the other remains actually or in its vestiges. Thus we sometimes find the fenestellæ remain while the centre-piece, as a distinct figure, is gone, as in an example (59) at Chipping Norton, where Divergent fenestellæ support no circle, but a centre-piece of wheel tracery.

In the other form of this stage the fenestellæ are rejected, the Geometrical centre-piece remaining; this is not always a circle. At Stoke Bruern, Northants (60), is one in which a spherical square remains, but, as is always the case with that figure when introduced with the least skill, fits well into the other lines of the tracery. Perhaps however the large quatrefoil in the square is too much for the work below; yet the figure would hardly have admitted of the insertion of a subordinate pattern.

In some examples however, the circle itself is found, as in one in the North Transept at Nantwich<sup>7</sup> which has the circle imperfect at the top. This is of five lights, undoubtedly of late date, with very Flamboyant lines and not free from an inclination to Perpendicular, yet this Geometrical element, though without any actual subordination, is its most conspicuous feature. Another at Marston St. Lawrence, Northants (61), of three lights, has two long Convergent piercings, and above these a circle, containing four Flamboyant figures according to an arrangement which we shall find very frequently recurring, and which would seem to be the Flamboyant version of the spokes of the wheel.

This leads us immediately to a form of Tracery on which the stamp of the circle is very strongly impressed, but from which its actual figure is absent. This is that in which there is no subarcuation, no circle, but the upper part of the window is filled with tracery diverging from a centre. In principle this is clearly Geometrical and not Continuous,

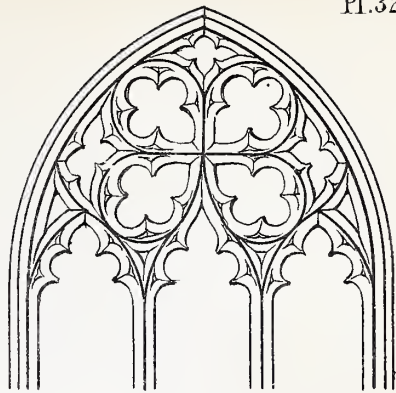
<sup>7</sup> Sharpe's Windows.

and it is no easy matter to distinguish this class from the strictly Geometrical ones of the same kind; indeed both might be called Transitional. But in the windows which I shall class here, though the tracery diverges from a centre, it still usually is also in some sort a continuation of the mullions below, whereas in the others it is formed in total independence of the lights, which have seldom room to branch into any of the usual forms, but are left to combine with the centre-piece how they best can, oftentimes in a very awkward manner. This form admits of great variety; sometimes the wheel is very prominent, straight lines diverging from the centre and terminating in arches with foliations. One of the windows at Barkby, Leicestershire (62), is a very singular example, its upper part is precisely that of a wheel, so arranged as to produce an exceedingly strong vertical line; its side lights, Arch and Foil, are completely independent of the composition in the head, having almost the importance of fenestellæ. When the lines in the head are four in number, the figure of a cross or saltire is very strongly marked, as at Deeping, and at Attleborough, Norfolk (63). In some examples, as in Rochester cathedral, and Hethersett in Norfolk (64), with three lights, we have a greater number of Divergent figures, which in the actual examples, though by no means of necessity, tend to make the Continuous element weaker than in the last class, though of course the lines are less stiff. As if to make up, the lines from the side lights, which bound the tracery, reminding us of the broken circles at Northfleet and Hawkhurst, are in the last example completely Perpendicular.

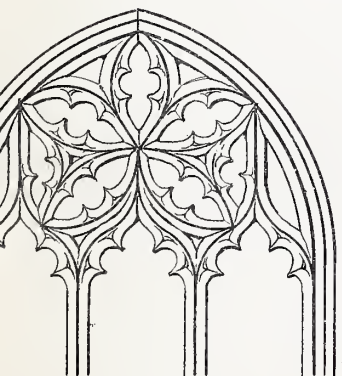
I have thus traced all the stages of what may be most truly called Transitional windows; and we are now fairly set down among true Flowing forms, the Divergent and Convergent varieties being immediately derived from the



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class just now described. But I am far from having exhausted all the combinations and intermixtures of Geometrical and Flowing tracery, and in the next section I will proceed to consider those which, according to the rule laid down above, would appear to be a later idea than the appearance of the latter style in its perfection.

### § 8. COMBINATIONS OF GEOMETRICAL AND FLOWING TRACERY.

#### a. *Geometrical Skeletons containing Flowing Patterns.*

Flowing tracery appears to be combined with almost every variety of the earlier forms, and according to both methods of combination; but by far the most important variety is one which exhibits a pure Geometrical skeleton filled up more or less completely with Flowing patterns. Of this class, though not very numerous, several large and splendid examples remain. These are mostly of five lights, some of only four, and form the east windows of several very fine Churches.

The part of the window in which the Flowing element seems first to appear, is in the filling up of the fenestellæ, which are found Retieulated at a very early stage, as in the splendid east window of Wellingborough<sup>z</sup>, and those of Market Harborough, and Geddington, which are of very similar design, though somewhat plainer, and in the rich but strange and incongruous window at Canterbury figured by Professor Willis<sup>a</sup>. The three former have remarkably fine Foil centre-pieces, and the latter is in every other part much more Geometrical than Flowing, and has the spiked foliations; yet it is so late as 1336. The next stage still retains a skeleton purely Geometrical, but

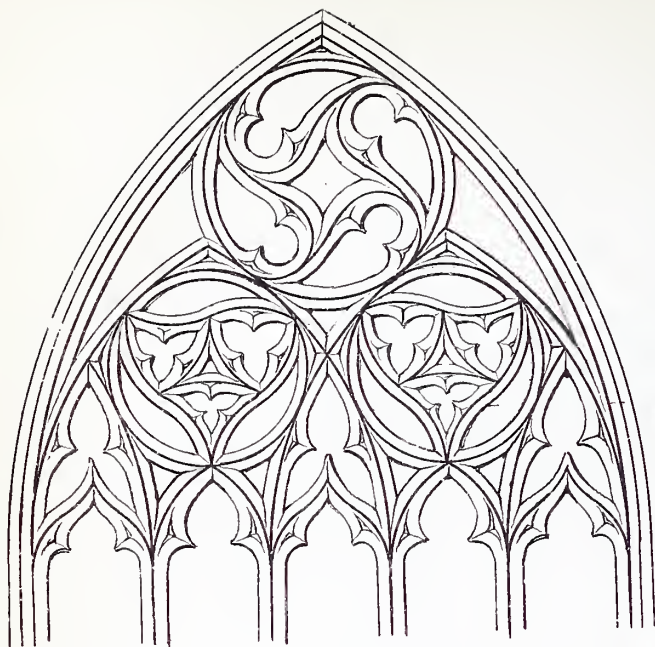
<sup>z</sup> Sharpe's Windows; Oxford Sheets.

<sup>a</sup> Arch. Hist. Canterbury, p. 115.

the filling up becomes gradually more and more Flowing. An excellent example is to be found in the east window of Thurnham Church, Kent (65) ; this is of four lights, forming two Divergent windows, whose containing arches support a circle with the tracery of a wheel window ; the centre is occupied by a small quatrefoiled circle, from which diverge eight spokes united by trefoiled Ogee arches ; the space between the lights and the circle is trefoiled, and the spandrils contain each a single Flamboyant piercing. This window is remarkable for the purity with which the features of the two styles are preserved in the portions belonging respectively to each of them, which will not be found quite so strong in other examples. It is probably late in the style, having a Flamboyant tendency in its foliations, and shews how the influence of circle, and the actual form itself, were retained throughout the whole period of Flowing tracery. The east window of Grafton Underwood<sup>b</sup>, Northants, has the tracery of the wheel, but far less pure and distinct than at Thurnham, having only four arms in saltire ; the groupes have Convergent tracery with a mere foliated space in the head, a disposition by no means elegant. A window at Chaddeley Corbet, of three lights, might be considered quite Geometrical, except for the tendency, which does not extend throughout, to Flamboyancy in the filling up of the circle. This does not quite come under the definition above given, though the effect is very similar ; the skeleton, considered as a Geometrical one, is very singular, and approaches to Subarcuation. At Plympton St. Mary's (66), is a large five-light window of the usual form, a circle on two arches formed by the grouping of the side lights ; the tracery of these is a mixture of Convergent and Reticulated ; the

<sup>b</sup> Northamptonshire Churches, p. 163.

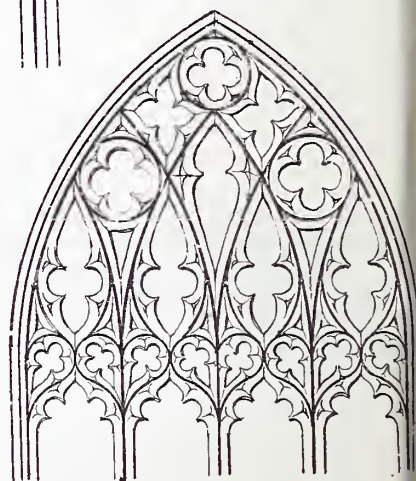




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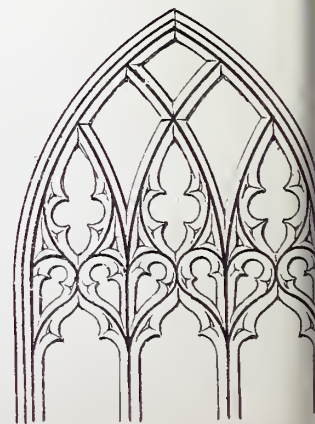
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circle is very elaborately filled with tracery of a mixed kind; long quatrefoiled piercings diverge from the centre, and are fused into a rim of trefoiled spherical triangles round the circumference. The Flamboyant treatment of circles seen here and at Marston, is the only Flowing element in a very fine otherwise Geometrical window at Exeter (67), of a skeleton resembling one in the same Church already described<sup>c</sup>.

b. *Arch Skeletons containing Flowing Patterns.*

\* We also find Arch Tracery and Flowing combined according to the same principle, the arch skeleton being perfect, and the openings filled with Flowing tracery.

The most common way of filling an arch is still that by a single arched light supporting a vesica; and when, as is most frequently the case, both are Ogee, and the spandrels foliated, the composition is a very pleasing one, decidedly Flowing—as indeed the other often is—and perhaps on the whole the most satisfactory way of forming tracery of that kind in the head of a single light.

Of the pure Arch tracery without intersection, with the skeleton filled in with the forms just described, several examples occur in Kent, as at Rochester Cathedral, Wouldham (68), and East Malling; the mode of filling the spandrels differs in all three; in the curious window from Malling, with its segmental head, spherical triangles are inserted.

At Brackley are three- and four-light windows filled with real Convergent tracery, and the spandrels occupied with Flamboyant figures. And finally (69), I may mention the extraordinary window at Oundle, of five lights,

<sup>c</sup> See above, pl. 15, fig. 74.

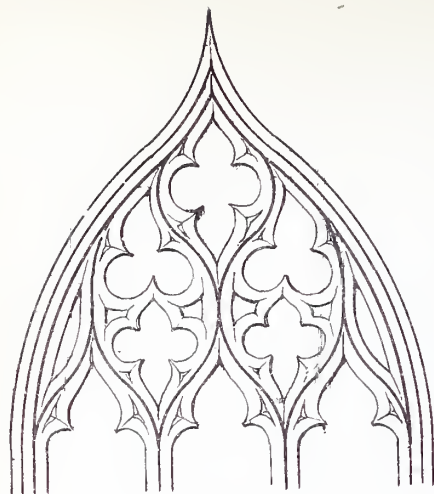
in whose filling up, circles, spherical triangles, and Convergent tracery are combined. Windows which are founded upon an intermixture of Intersecting Arch tracery and the Continuous forms, are by no means uncommon, and indeed most of the numerous varieties of the former kind will be found to enter into the combination. I have already mentioned the intersecting windows where the piercings are only foliated at the apex, which seem to point this way. At Brackley (70) and Wardington are several good examples of an intersecting skeleton really filled up to a greater or less extent with Flowing tracery, but generally the intersecting lines are not complete. We find also the incomplete intersection intermingled with Geometrical figures; as at Luton (71), Beds., where the strictly Arch lights are filled with Convergent tracery, being somewhat analogous to the Oundle window just mentioned.

*c. Flowing Skeletons containing Geometrical, &c. patterns.*

Thus far, as is most natural, the skeletons are of the earlier, the secondary pattern of the later form. We but seldom find the process reversed, yet examples do occur of a Flowing skeleton filled up with patterns usually of Foil, or Arch and Foil, tracery, a form which could hardly be employed the other way. Thus a very graceful window at Trent, Somerset<sup>d</sup>, is a fine example of imperfect Reticulated, with its long vesicæ filled with subfoiled trefoils; and at Chipping Warden (72), are instances somewhat similar, though the primary pattern here also is not pure Reticulated, but an approach to Flamboyant, which we shall have hereafter to consider. We also find the like the case with Ogee tracery, but chiefly with the simpler and less developed forms of that variety. There is however at Wardington, Oxon (73), a church

<sup>d</sup> Sharpe's Windows.

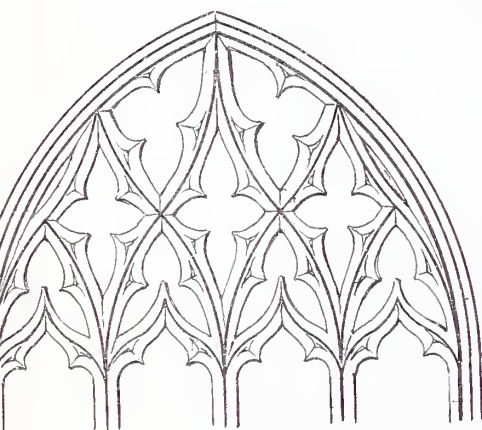




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containing a great variety of windows, though none of any great merit, one of the typical form, which may be so far considered an example of this stage as that the vesica in the head is divided into two smaller ones. At Aldwinkle All Saints, Northamptonshire, we find a two-light window, like No. 21, with Arch and Foil Tracery in the lights. At Hale, Lincolnshire (74), are some three- and four-light windows, where we find the substitute for Arch and Foil tracery used in the same way. Indeed there are several instances where compositions otherwise purely Flowing have, not unnaturally, long lights, where they occur, filled up in this way. Such instances, where there is no other Geometrical element introduced, and no great difference is made in the general effect, I shall not think it necessary to mark as cases of combination.

#### d. *Commingleing of Geometrical and Flowing Patterns.*

Thus far, we have been concerned with skeletons of one class filled in with secondary patterns of another. These are of course by far the most beautiful and intrinsically important variety, though a numerical majority would probably be on the side of those which exhibit nothing beyond mere confusion and intermingling of Geometrical and Flowing forms.

The derivation of the Reticulated form of Flowing tracery from the former class has been already mentioned, and the continually recurring influence of the circle in windows of that class can hardly have been forgotten. To these we must add, the frequent occurrence of the complete circle, thrust in, never to its advantage, among purely Continuous tracery to occupy a spandril or otherwise do the duty of a stop-gap, as in the great East window of Carlisle Cathedral, that of Wymington Church, and even the late Per-

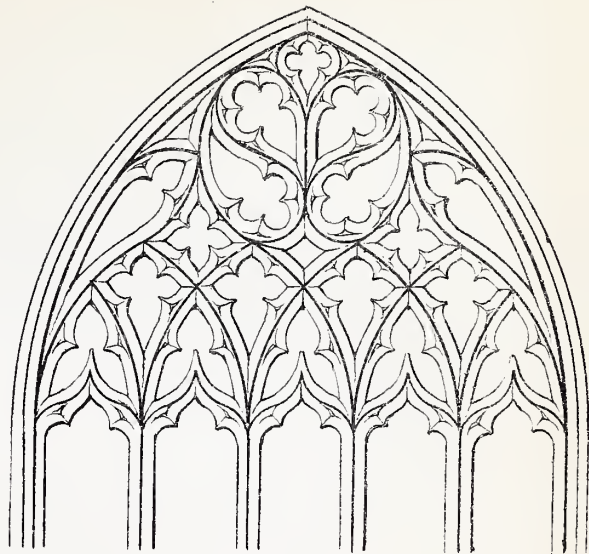
pendicular west window of St. Mary's. Other examples occur in which the circle is more predominant. At East Farleigh in Kent (75), is a two-light window, each of whose lights supports a quatrefoiled circle, the spaces above and below which are quatrefoiled; the lines of the lights and of the circles combine so as to form a kind of Ogee Arch. At Heckington are three-light windows, whose tracery contains two circles below and an Ogee vesica in the head. At Queniborough, Leicestershire, and Ancaster, Lincolnshire (76), are examples of the same outline, in which the circles are filled with the Flamboyant translation of the wheel tracery. Different varieties of this form, as well as other comminglings of Geometrical and Flowing lines, appear from Mr. Rickman's collection to be especially used in Scottish windows.

One of the large windows at Crick (77) exhibits a design, chiefly, but not purely of the Reticulated variety, which is interrupted by the insertion of a large circle in the centre, which at present, at all events, is without foliation, though provided with cusps in Rickman's drawing, and has an effect as poor and unmeaning as can be conceived. Another in the same Church of rich, but not easily described tracery, has two circles inserted in a manner only less unsightly. With these may be classed one or two examples in which the Geometrical figure introduced is not the circle but the spherical triangle. There is a three-light window of this sort at St. Clement's, Norwich (78), of three lights, of tracery analogous to Reticulated, and even exhibiting a Perpendicular tendency, which has the usual vesica in the head, but sexfoiled triangles are substituted below.

From the comparative rarity of pure Foil tracery it is not to be expected that many examples of its combination with Flowing forms should be found. The east window of Chad-desley Corbet, Worcestershire (79), is a fine example; it is



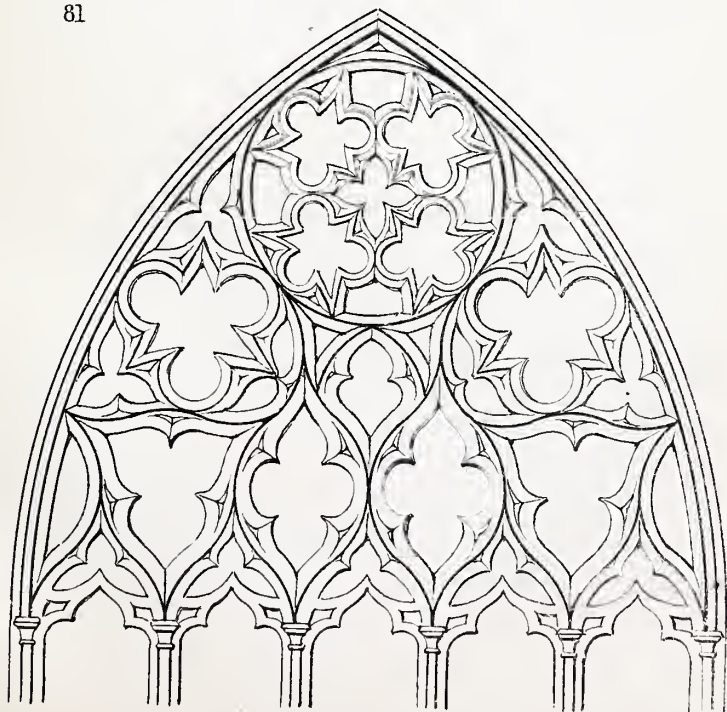
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of five lights, constructed on the Arch and Foil principle; the tracery above is confused, presenting reticulations, spiked foils, and the Flowing spherical triangle; in the head is a circle containing spiked foils. We also find similar comminglings of Arch and Flowing tracery in those examples where the lower part of the window has perfect intersections, which themselves turn into Flowing lines in the head, as at Tydd St. Giles, Cambridgeshire, and Brigham (80), Cumberland, with which we may reckon as identical in principle, although the number of its lights excludes any actual intersection whatever, one at Bristol Cathedral (81); the terminations of its cusps are exceedingly elegant.

Finally, as the most superb example of combined Arch and Flowing tracery, we may mention the vast and wonderful east window at Dorchester, a design, whose unique splendour and the charm attaching to its recent and happy restoration, almost forbid a critical examination. The idea of filling the whole window with tracery was a bold one, and, in this case, admirably carried out. A composition whose tracery commences below the spring of the arch, if that arch be a simple-pointed one, is always displeasing; the tracery should only occupy the head of the window, and the head in this case is defined by the impost line. One of the richest windows in Oxford Cathedral violates this rule, and fails accordingly. But at Dorchester, though the whole is one expanse of tracery, this rule is still observed: the tracery of the head is confined to the head. The mullions are broken by two ranges of Reticulated figures, which in fact are, to the eye at least, a nobler kind of transom, but no divergence of lines, no division or diminution of the lights, commences till the arch of the window springs, and with it the intersecting arches of the tracery, themselves intermingled with Flowing lines, and now again upholding

the gorgeous Flamboyant wheel. But whether the division of the window below the wheel into two quite distinct portions, by the interposition of a solid buttress, be in altogether good taste, may be open to doubt. It may have been owing to constructive reasons, to some failure in the masonry, discovered after the commencement of the work, which would have rendered so wide an expanse of open net-work unsafe. In any case, though no one would think of proposing it for modern imitation, it has the charm belonging to the strange and the marvellous; and, as such, must be held to confer an additional attraction on a fabric, which, though its claims to a high place on the score of pure beauty may be contested, must ever rank as one of the most unique and wonderful of England's churches.

#### § 9. OF SUBARCUATED FLOWING WINDOWS.

The very important class of windows which comes under this head will be found to present nearly all the stages of Flowing tracery, from the days of its first emergence from the stiff bondage of the Geometrical till it had died away into the equal stiffness of the Perpendicular. Yet throughout we can trace the presence of a foreign element. It is to the abiding influence of the Arch tracery that we must attribute their distinguishing feature. It indeed is found in some of the most splendid windows of the style, and if it does not actually add fresh beauties to them, at all events by dividing the window into parts, it obviates the difficulty of designing a single pattern which should embrace the whole composition; still the hard curved line, the very division into parts, and especially the centre-piece, all savour rather of the stiffness and separate existence of parts of the Geometrical than the fusion and unity of the Flowing style. With this proviso we shall proceed to examine this numerous and important class of windows.

a. *Combination of Geometrical and Flowing tracery in Subarcuated windows.*

In many instances very considerable traces of the earlier forms are retained. A singular six-light (82) window at Potterdale, Westmoreland, presents a curious example of tracery—otherwise (except the subarcuation) of the simplest Geometrical kind—presenting an approach to Reticulation of the slightest extent, yet still of such a character as to shew that it is a case of real commingling, and that windows of more advanced Flowing tracery must have preceded it. At Ledbury is a fine four-light window, which might have been considered an excellent example of the earlier style, but for the long Reticulated vesicæ of the fenestellæ.

b. *Subarcuated windows with Geometrical centre-pieces.*

It is not uncommon to find a purely Geometrical outline with a circle in the head. A three-light example at Chip-ping-Warden, Northamptonshire, presents the common appearance of that style, save in the Flamboyant treatment of its circle. In one of five lights at Offord<sup>e</sup> in Kent, the fenestellæ have a sort of elongated Reticulated figure trefoiled; the tracery in the circle is very peculiar and not easily described, but full of Geometrical elements. The five-light east window at Wrington (83) has the long vesica in the fenestellæ; the centre-piece is a circle, quatrefoiled and double-foliated. The number of lights render this window, and Offord, more satisfactory in outline than any of the larger ones which we have hitherto mentioned; but in both the tracery is somewhat meagre.

An objection similar to that made<sup>f</sup> above to the east win-

<sup>e</sup> Oxford Sheets.

<sup>f</sup> P. 25.

dow at Raunds might at first sight be thought to lie against the five-light east window of Scottow church (84), Norfolk, where the subarcuations intersect, having a light common to the fenestellæ, which are fine three-light compositions. It is manifest that such a design leaves even less room for the circular centre-piece than in the other example; but this very fact diminishes the objection; its prominence is so small, that it does not strike the eye as a centre-piece, nor call for the proportions of one.

A four-light window at Melton (85) deserves attentive observation for the rare use of the vesica as a centre-piece. It is very early, as in this case it is hardly possible to keep the lights and the figure from fusing together, and so producing Flowing lines.

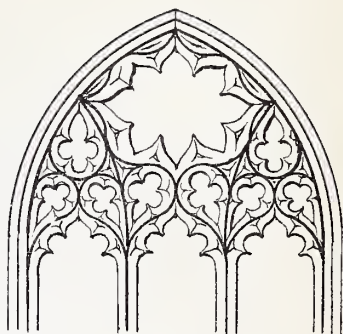
It is by no means uncommon to meet with figures retaining traces of a Geometrical shape, but one more adapted to the Flowing line than the circle or any other such regular figure. Thus in the magnificent east windows of Albrighton in Shropshire, and Gnosall in Staffordshire, (which are identical, except in the occurrence of a transom at Albrighton,) a spherical square, ogeed at the bottom, is plainly described, though the actual subordination in mouldings extends only to the lines of subarcuation; the tracery still retains a prominent centre; the fenestellæ are Divergent.

At Granchester, and North Walsham (86), figures occur as centre-pieces which are less easily described, like a circle breaking out into Ogees, which is most fully developed at Walsham, where the four points are thus treated; at Granchester the lower part remains circular and it contains wheel tracery, while that at Walsham is octofoiled. It should be remarked that the smaller piercings at Granchester are left unfoliated, while at Walsham the foliation is very round and bold, approximating somewhat to the preceding style.

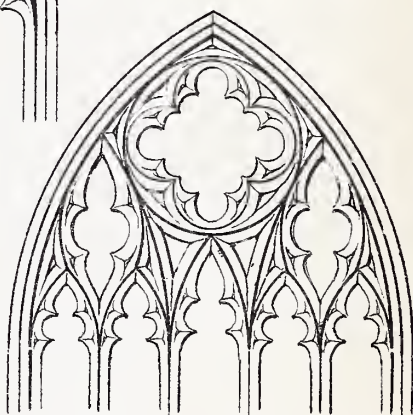
The very fine east window of Penkridge (87) church bears a



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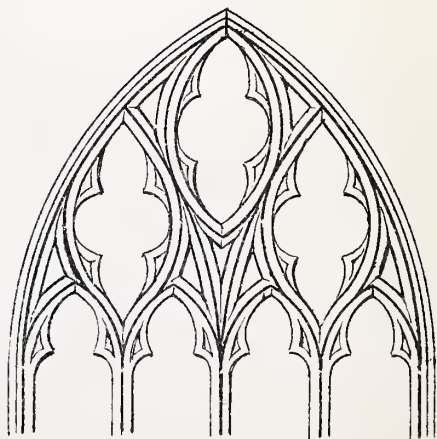
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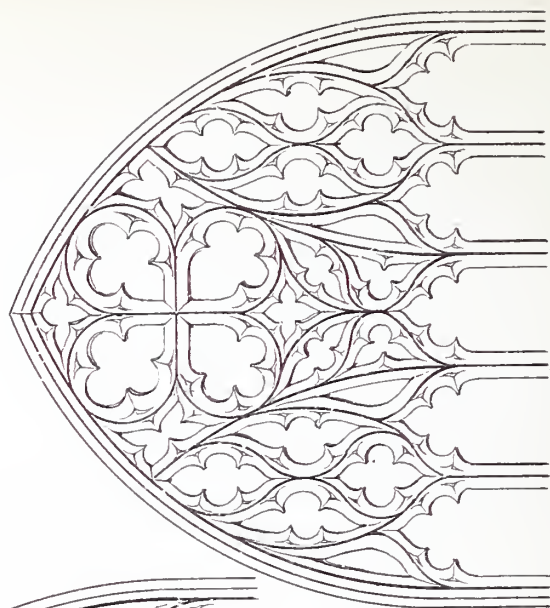
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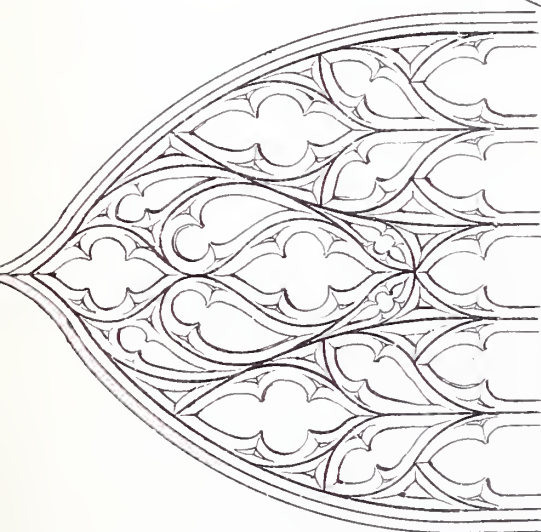
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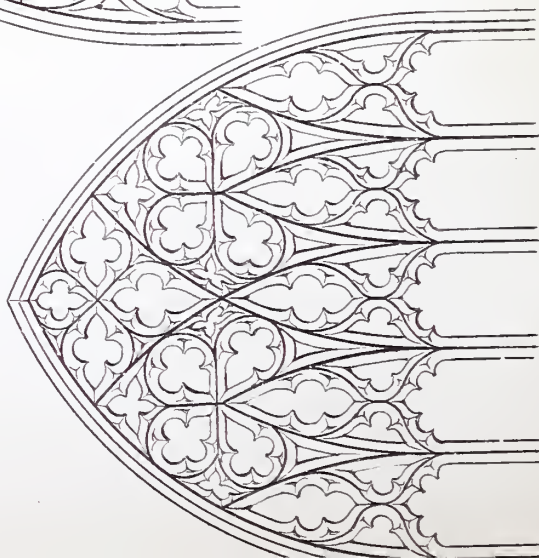




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considerable resemblance to that at Gnosall, but the centre-piece, unmarked, as there, by subordination, is a long Ogee vesica filled with a by no means uncommon mixture of Convergent and Reticulated tracery; the arch of the window itself is slightly ogeed.

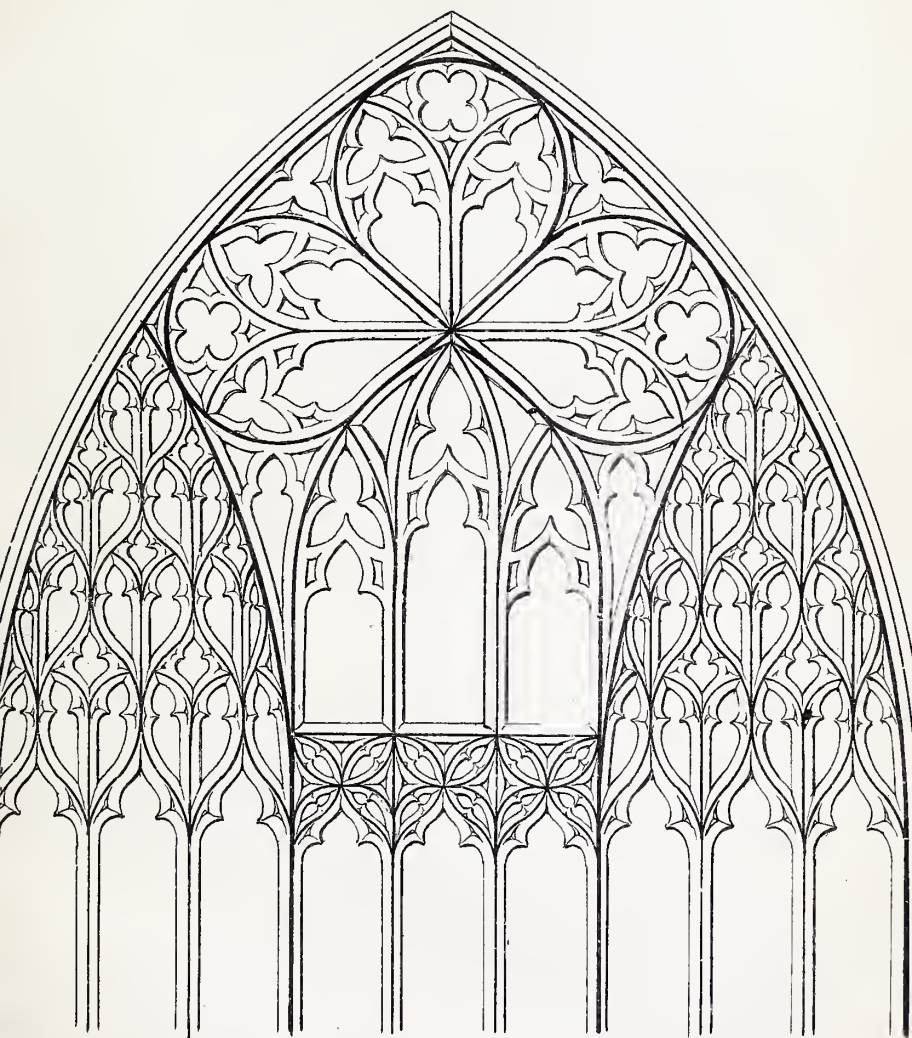
*c. Subarcuated windows with wheel centre-pieces.*

In a very numerous class no actual containing figure occupies the head, but it is filled with tracery retaining strong vestiges of the wheel, in all the different shapes which have been described.

In some the straight line, the diverging spoke, is still predominant, in others the divergent vesicæ. But it will not be necessary to describe many examples at great length, as windows of this kind are usually composed of two elements, both of which have been sufficiently treated of; wheel tracery in the head, and some form or combination of Flowing forms in the fenestellæ. At Frisby, Leicestershire (88), is a three-light window with Divergent vesicæ; the east window of Soham (89) is one of the finest of the class, retaining the hard stiff outline of the crown; that of Attleborough (90), Norfolk, is remarkable, as having the same outline as at Scottow, and so introducing as it were two centre-pieces.

But by far the largest and most beautiful window of this class with which I am acquainted is the truly magnificent, though utterly incongruous, eastern window of Bristol Cathedral (91). The wheel principle is still very strong in the centre-piece, which is almost entirely of Early character, while the fenestellæ are advanced very far on the road to Perpendicular, showing how long the two methods of forming tracery existed side by side. This splendid composition

is of nine lights, with fenestellæ of three, and the other three forming the centre. The fenestellæ have the Reticulated outline filled up in each vesica with Divergent tracery in a manner to be hereafter described, forming each a rich and magnificent window of that class, though of course the arch is far more acute than is usual in distinct windows. The forms of the vesicæ are, judiciously as I think, not adapted to this, not being much longer than usual, but merely cut out of an infinite series, having of course a greater number than common. The heads of the three central lights range with the others, but almost immediately above is a transom, the space between being filled by four small piercings diverging from the apex of each arch, the mullions being continued vertically, and forming a triplet, under an arch nearly ranging with the subarcuations. This, as well as the tracery above, is Arch and Foil; in the head of each light of the triplet a trefoil arch supports a trefoil. From the apex of this triplet diverge six spokes of a wheel, the space of the two lower ones of the eight which might have been expected being occupied by the triplet; these form three pairs of piercings grouped under round arches, the central mullion of each figure thus formed simply branching into the arch; each piercing has an Ogee trefoil arch supporting an Ogee trefoil, with a diagonal quatrefoil in the head of each; the spandrils above are trefoiled; those below between the triplet and the fenestellæ are filled with long trefoil-headed piercings. It is manifest from the incongruous mixture of principles in this sumptuous window that it cannot altogether approve itself to a critical examination, and it has at least one fault conspicuous at first sight, the great width and comparative bareness of the centre and the upper part, when viewed together with the elaborate tracery of the sides; the effect of the transom is also far from pleasing. Still its general appearance is mag-





nificent in the extreme, and as an architectural curiosity few windows surpass it; it possesses also, if I mistake not, very great interest for the supporters of the symbolical theory.

d. *Subarcuated windows with Flowing centre-pieces.*

We now come to windows in which the subarcuation itself is the only trace, if trace it be, of Geometrical influence, both the fenestellæ and the centre being purely Flowing; a class which will embrace some of the most beautiful windows of all sizes.

The most convenient division which can be made, which, as well as many of the remarks which I shall have to make, will of course apply equally to the Subarcuated windows which, for other reasons, have been already treated of, is that already made, whether there is or is not a complement; a division very nearly, though not universally, coinciding with another, namely, whether the number of lights is odd or even. It is clear that where it is odd there can be no central mullion, where it is even, there necessarily is one, though it does not follow that the subarcuations must rise from it, though such is usually the case.

a. *With a Complementary light.*

Of the first class, where one or more complementary lights are left between the fenestellæ, our village churches supply many excellent examples of three-light windows; the side lights have most commonly an Ogee arch supporting a vesica as before described, with the spandrils foliated; a strong vertical line is continued from the head of the central light, which branches off into the tracery of a two-light Divergent window;

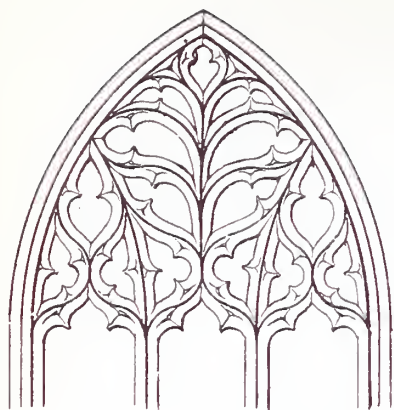
the space necessarily left below being filled up with figures usually more or less of a Convergent character. Windows of this kind, with some small variations as to the proportion and foliation of the different piercings, are by no means uncommon in Northamptonshire. Examples occur at the east end of Hellidon Church, at the east end of the south aisle at Church Brampton, and the<sup>g</sup> west end of the nave at Irthlingborough. Others with the same arrangement of the centre occur at Rothersthorpe, in the same county, with a round arch in the fenestellæ supporting a simple-pointed vesica, and at Wickham chapel, where the fenestellæ have Convergent tracery. A window in Rochester Cathedral differs from the type first described only in finding room for a smaller pair of Divergent piercings beneath the principal ones of the centre-piece; another at Amesby (92) has three pair, reducing the crowning vesica to a most insignificant size. The window at Castle Ashby, selected as a frontispiece to the Glossary, has the central light rising awkwardly above the other two; its tracery has two pair of small Convergent figures below the usual Divergent ones; the side lights are of the usual arrangement, with the exception of two unmeaning circles thrust into the spandrils. At Darfield in Yorkshire is a window (93) conforming nearly to the general type, but the Ogee heads of the lights are so extraordinarily flat in the shoulder and pointed in the apex, that the lower spandrils both of the centre and sides become Reversed piercings of most singular proportions; the centre-piece has a very bold look. The east windows<sup>h</sup> of the aisles at Howden, have fenestellæ of earlier character with the complement almost Flamboyant.

Four-light windows of this class sometimes occur, in which of course the two middle lights form the complement. A very meagre one is given by Rickman from Aslackby; the

<sup>g</sup> Northamptonshire Churches. Rickman, p. 147.

<sup>h</sup> Sharpe's Parallels.





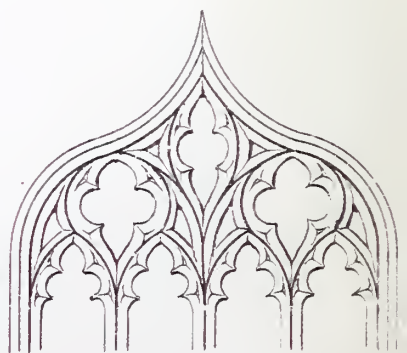
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fenestellæ are simply cinquefoiled without further tracery; the centre is merely a quatrefoiled vesica awkwardly disjoined from the subarcuations, but which would have been still more awkward had it touched them. A richer but not very satisfactory window of this kind occurs (94) in the choir at Ely Cathedral; the side lights are Convergent, the centre is confused and not easily described, but has a good deal of Divergent character about it. The predominance of the vertical lines cannot fail to be observed. At Fordham, Cambridge (94 a), and Shiere, Surrey<sup>i</sup>, are earlier and better examples, both, especially the latter, retaining considerable traces of the wheel in the centre-piece. But this disposition of the lights is never pleasant; the fenestellæ of a subarcuated window should always be far more important than such an arrangement allows.

Five-light windows of this kind form a most appropriate termination for chancels of moderate size. The fenestellæ have usually Divergent tracery, which prevails also in the centre-pieces, which differ little from those of three-light windows. The east window of Houghton-le-Spring<sup>j</sup> is a most perfect design, though there is something rather squat and awkward in the actual forms of the piercings. The central vertical line is very prominent, and throws off two pair of Divergent piercings above the small Convergent ones; the two upper ones are so large and round that they trench considerably upon the due proportions of the crowning vesica. Perhaps even this is surpassed by a superb, though nameless, window in Rickman's collection (95) which has certainly the most faultless centre-piece of this kind that I have ever seen. The east window of Granchester is very fine and well known, and has a predominant vertical line, though not so strongly marked as at

<sup>i</sup> Brandon's Analysis, Appendix, 49.

<sup>j</sup> Sharpe's Windows.

Houghton, and a centre-piece of the usual form except two very small unfoliated piercings on each side the crowning vesica. At Long Stanton, All Saints, we have a nearly similar one with Convergent tracery in the fenestellæ. The east window of Wymmington, Bedfordshire, has a centre-piece of the usual form springing up from an Ogee light higher than the rest, and two incongruous circles thrust in below the diverging point, being nearly the same defects as were mentioned in the window from Castle Ashby. It is very remarkable that this window in a church probably belonging to the latest days of Decorated—its founder died in 1391, and its general appearance is quite Perpendicular, though with very little admixture of the actual details of that style—should have these Geometrical remnants, and should farther have the vertical line scarcely appearing, while in the other two examples it forces itself on the eye at first sight, and should have all its piercings completely foliated, and of a much earlier look, retaining more of the pure vesica in opposition to the Flamboyancy of the other two. Moreover in the very same front are contemporary lancet windows.

All these, notwithstanding diversities of considerable moment, still retain a marked similarity in their main outlines; that at the east end of the south aisle of the Holy Trinity Church at Hull has a totally different character<sup>k</sup>, and agrees with them only in the number of lights and in the use of subarcuation. There is throughout a strong Flamboyant tendency, and that only in the lines of the tracery, as every opening is completely foliated. The centre-piece is mainly Reticulated, but of course is adapted to the shape of the space to be filled by the introduction of figures not purely of that character. The most prominent figures in the fenestellæ are Convergent. Of seven lights is the great north window at Witney, with fenestellæ of

<sup>k</sup> Sharpe's Windows.

three lights, of tracery combining Reticulated and Convergent, and with a Flowing Wheel centre-piece.

Finally comes the famous east window of Carlisle Cathedral<sup>1</sup>, of nine lights. It is invidious to depreciate an example held in such general estimation, and still more dangerous when it is one of which the writer is not an eye-witness, but I must confess that, as far as I am competent to judge from Mr. Sharpe's engraving, I cannot think that, stately and elaborate as it is, it at all deserves the honour in which it is commonly held as the most beautiful Decorated window in England. I cannot but consider many smaller specimens as far surpassing it in real taste and symmetry of composition. Subordination occurs to a greater extent than in any other window with which I am acquainted, patterns being traced within each other almost to infinity, but it is not well managed; take for instance the centre-piece, it does not appear why the crowning vesica and the Divergent figures immediately beneath should have an additional subordination to those below. But there are greater faults in this centre-piece, which does not cohere together upon any intelligible principle whatsoever; a circle is placed immediately on the central light, utterly breaking all continuity, and violating an important rule even of Geometrical tracery, that no figure be placed on a single arch. The portions above cannot after this be expected to have much connexion, and are further marred by the thrusting in of two circles in the upper part. The imperfect vesica of the centre-piece is any thing but satisfactory; the intruding circle appears again in its spandrils, and the fenestellæ are far from elegant. The great vesica of the principal pattern is far too large for the supporting arches, and thrusts them in an unpleasant manner to the sides; this and the vesica within form a fine Flamboyant

<sup>1</sup> Sharpe's Windows.

outline, but the tracery with which it is filled up is incongruous, in the lower part excessively so, all continuity being broken. I do not see how this window can for a moment be compared with the faultless East window of Ringstead soon to be described, with the magnificent, though not quite consistent, examples at Sleaford or Heckington, or the smaller examples of this very kind at Albrighton and Granchester; though its vast size and elaborate design gives it of course an immense advantage over its more lowly rivals.

*β. With a central Mullion.*

In the other class, where the subarcuations diverge from a central mullion, we first meet with two-light examples which present but little variety, having the lights usually treated in the common way for a single light, and the head quatrefoiled. Four-light examples of our present class are not uncommon. In some the tracery is very simple, and indeed meagre; thus in one in Gloucester Cathedral, the fenestellæ assume the form of a two-light Reticulated window, while the head is merely a quatrefoiled space. Another at Gaddesby (96) improves upon this, by having a quatrefoiled figure in the head; and the arrangement is similar in one in the triforium at Ely, which is remarkable for having its arch of six centres, what may be more practically and intelligibly called an Ogee four-centred arch.

There are however four-light windows of this kind of far more elaborate character, and exhibiting nearly the same varieties as the other kinds of subarcuated windows, both in the fenestellæ and the centre-piece. I may however remark that the form of the latter does not seem so well adapted to the pure Divergent pattern, as when the pre-

sence of a central light affords a greater space. Hence we do not so often find the predominant vertical line in the centre, though when it does occur, as in the east window of the north aisle at Gaddesby (97), it is very predominant indeed. In the other examples from St. Mary Redcliffe, Kidlington, Long Stanton, and Ely Cathedral, are various mixed combinations, retaining more or less of the wheel notion. In the last we must remark the curious composition of the fenestellæ, with the intrusive pair of circles in each. More unusual, both in its fenestellæ and centre-piece, especially the latter, is the design of one at Fordham (98).

Of six lights we have the superb east window of Little St. Mary, Cambridge, each of whose fenestellæ again forms a subarcuated window of three lights; we may remark again the intrusive circles in the centre-pieces and the awkward effect of the lights not rising from the same line. Of the same number of lights and the same arrangement, are two windows at Algarkirke<sup>m</sup>, Lincolnshire. The fenestellæ of one are especially remarkable, as showing how long Geometrical forms continued, and how early the Perpendicular development commenced. The latter is clearly to be traced in the heads of the lights, while the centre-pieces are spherical squares, totally disjointed, and containing wheel-tracery.

#### e. *Quasi-Subarcuated Windows.*

We have now done with actual subarcuation, but we

<sup>m</sup> Mr. Rickman's collection contains a large number of windows from the Cathedral at Rotterdam exhibiting tracery of many patterns, but chiefly subarcuated of this kind. It does not agree with my design to enter into a minute description of them; but I may mention that most of the classes into which I have divided English Flowing tracery appear

among them, though they generally receive a character somewhat different from what they possess in our own country. Some retain foliated circles and other Geometrical traces, while others manifest a near approach to Perpendicular; in others the fleur-de-lys is very conspicuous.

may here most appropriately consider one or two forms which seem connected with it.

There is a window (99) at St. John Maddermarket, Norwich, of five lights, with what we may call quasi-sub-arcuations rising from the top of the central light, so that it has rather the air of a window of six lights; but the arches are not strongly marked, and, to judge from the drawing, there does not seem to be any subordination in the mouldings. The quasi-fenestellæ contain strong traces of the wheel.

I before mentioned a form in which lines of Arch tracery assumed a Flowing direction towards the top. In one or two instances we find this taking place with lines of subarcuation. This we find even while the circle remains in its purity, though the change seems much less natural than in the case of the pure Geometrical skeletons. The west front of Howden is undoubtedly Early Decorated, and nothing can be more essentially Geometrical than the centre-piece and indeed the whole character of the aisle windows. Yet the lines of subarcuation are fused into the circle in the head in a manner which cannot be called anything but a foreshadowing of the Flowing style. The like is also the case in a somewhat more advanced window at Sampford Spiney, Devon (100). And the same occurs in the magnificent southern window at Exeter, which very much resembles the northern one, with exactly the same wheel in the head. But we meet the same arrangement in quite late windows, with no subordination and no Geometrical centre-pieces. But the finest examples I know are the superb eastern windows of Ringstead<sup>n</sup> and Cotterstock, Northamptonshire (101), the latter the crowning point of one of the most splendid Chancels in England, the former, though part of a far less striking whole, exceeding

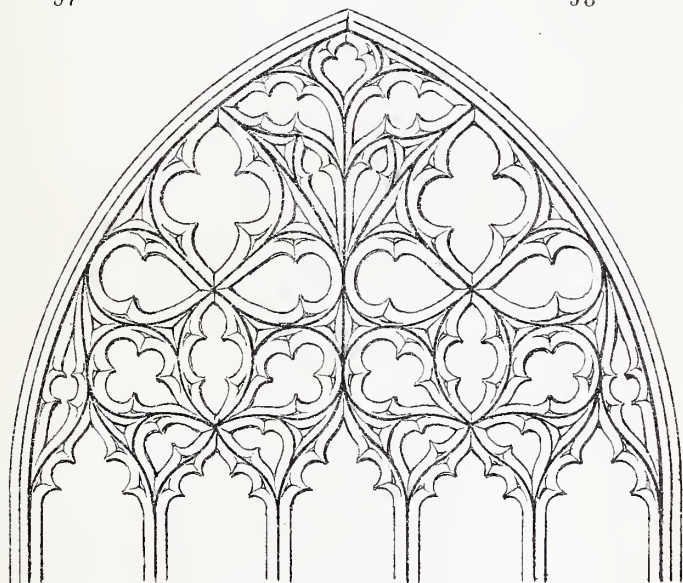
<sup>1</sup> Sharpe's Windows.



97



98



99



100



101



in pure, graceful, and harmonious beauty, not only its fellow, but, I hesitate not to add, every window, of whatever style or date, with which either personal inspection or the pencil of others has made me acquainted. The two have a considerable resemblance, though they are not identical; both are of five lights, without subordination of mouldings or any containing figure in the head; the subarcuations are curved inwards at the top, so as to make as few spaces as possible between the fenestellæ and the centre-piece. The former have in both a very Flamboyant air, and differ chiefly in the foliations, which are more elaborate at Cotterstock. There is a greater difference in the centre-piece, in which consists the great superiority of Ringstead, which has one of the best examples of the pattern usual in subarcuated windows of five lights, while Cotterstock has only a quatre-foiled space above the Divergent piercings, and two long and awkward Reversed figures below them. Even at Ringstead the difficulty always recurring in the last-mentioned part cannot be said to be completely overcome. The great merit of these two noble windows lies in combining the beauties of the Subarcuated and the Flamboyant window. The peculiar curve given to their subarcuations hinders the stiffness of a Subarcuated window, while the relief of its divisions remains, and nearly all the flexibility of the Flamboyant style is bestowed on a design in which the richer foliations of the Flowing are almost exclusively employed.

As instances of quasi-subarcuation, though very different from the last class, I will add one or two examples which revive, with a greater or less infusion of Flowing forms, the Geometrical outlines of the east window of Ely Chapel°. I might here have placed a fine window at Exeter already given (67), where all is Geometrical, save the Flamboyant patterns in the circles. At Standish, Gloucestershire<sup>p</sup>, is

° See above, p. 61.

<sup>p</sup> Glossary, pl. 137.

one on the model of those at Stafford<sup>a</sup> and Cheltenham, only filled with Flowing patterns.

### § 10. OF SUBORDINATION IN FLOWING WINDOWS.

The examples at Ringstead and Cotterstock exhibited a Flowing development of the thoroughly Geometrical idea of Subarcuation; we have now to consider a class which comprehends most of the largest and most splendid windows in existence; those namely in which the hard stiff line of subarcuation is completely lost, but which still exhibit a predominant pattern traced out by the greater prominence of certain lines. Whether this, though certainly derived from a Geometrical origin, can be in strictness considered as a vestige of the Geometrical style, may be doubted; inasmuch as it is very difficult to construct a very large Flowing window without calling in the aid of this principle, and in the case of Perpendicular, the difficulty almost amounts to an impossibility. Yet it is clear that this subordination of patterns prevents the window from becoming that one perfect whole which is supplied by the level expanse of a pure Flamboyant window. Subordination then may be considered as not interfering with the purity, as most assuredly it does not with the beauty, of a grand Flowing window; still it is not a genuine emanation of the Flowing principle; it is something retained and pressed into its service from a former style. Consequently in a view like the present, which endeavours to trace the history of a principle from its first origin to its final disappearance, we may fairly consider this feature, which gives their chief splendour to the airy net-work of Sleaford and Heckington, as a parasitical retainer which has been simply allowed to remain from the days of Lincoln Presbytery.

<sup>a</sup> See above, pl. 19, fig. 88.

In a subordinated Flowing window the patterns most usually traced out by the primary lines are those of a Reticulated or Ogee window, and those chiefly employed in filling up are those derived from the circle. This is only natural; the latter we have seen are almost incapable of existing by themselves, while they are admirably calculated for filling up the figures and spandrils supplied by a large subordinated window.

And even the Reticulated type will be found to have but a very limited application. It is chiefly confined to a two-light pattern with the vesica flowing into the head; a form, as we have seen above, not strictly Reticulated, although identical in general effect. This form may be just as truly considered, as indeed we have already considered it<sup>r</sup>, as a natural development from the most ordinary pattern of a large Geometrical window. The true Reticulated window only influences a small class, and those not examples of strict Subordination.

The life and soul of Subordinated windows is the Ogee form. We have seen that it was the analogous Geometrical variety which gave birth to the greatest number of examples of the kind, especially to that form of it which was to possess the most extensive and abiding influence. And viewing the case more directly and immediately, we shall find the analogy still stronger. As the long narrow piercings of the Geometrical Arch tracery, which mere foliation was not sufficient to preserve from meagreness, produced both Arch and Foil tracery, and a very important class of transitional patterns; so the long bare centre-piece and spandrils of the most ordinary variety of the Flowing Arch tracery, absolutely cry for something to relieve their bareness. Thus in a rich window at St. Mary's, Beverley<sup>s</sup>, the centre-piece and spandrils are filled in with subordinated

<sup>r</sup> P. 122.

<sup>s</sup> Sharpe's Windows.

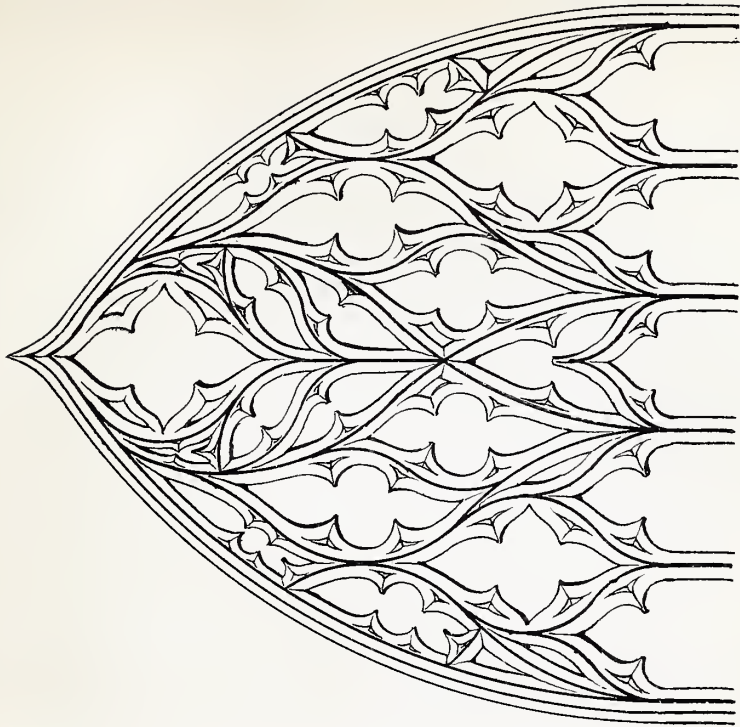
patterns ; and we may here most naturally introduce some examples in which the same arrangement is followed, though without any actual subordination in the mouldings, as in Oxford Cathedral, St. Peter-le-Gowts, Lincoln, and Aynhoe<sup>t</sup>, Northants. All these preserve exactly the same outline, though with considerable differences in the filling up ; the centre-piece naturally preserves in most instances more or less of the wheel notion. That at Aynhoe, perhaps the most satisfactory of all, has a strong Flamboyant tendency in the treatment of the spandrils, and has not a single space left unfilled in the whole window. The greater part of the tracery of this window is merely unpierced panelling.

But the same arrangement produces very much larger windows, and is that prevalent in the magnificent windows of Sleaford, Heckington, and the Decorated parts of Newark. One of the latter (102) I look upon as the most beautiful, though by no means the largest, of its class. It is of six lights, consequently the primary Ogee figure is preserved in its purity ; we have three groupes of a two-light Divergent pattern ; the quatrefoils in the spaces above have naturally developed into compositions of four converging vesicas, while the centre-piece and spandrils are filled with graceful patterns, introducing the figure which I have called the Flowing spherical triangle.

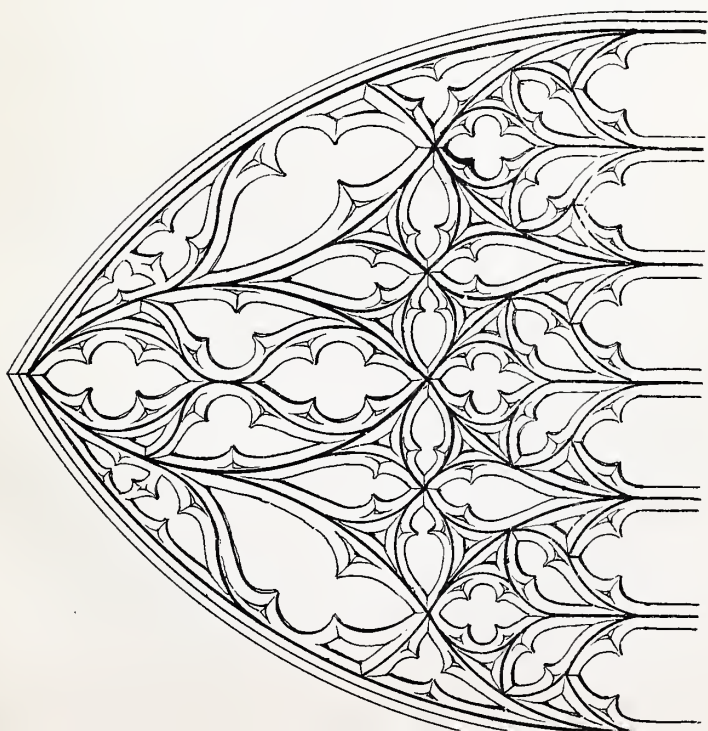
It is clear that it is only where the number of lights is a multiple of three that the primary pattern can be strictly preserved ; in no other can the lights be ranged in equal groupes. Thus in windows of five and seven lights, of which several splendid examples occur, the pattern is very much distorted. The great south window at Heckington<sup>u</sup>, besides a disproportion in the lines, has quite lost the characteristic row of quatrefoils, and in the still finer one at

<sup>t</sup> Rickman, p. 147.

<sup>u</sup> Sharpe's Windows.



103



102



Sleaford (103) the original character of the primary lines has quite vanished. The seven-light examples, as the superb east windows of Heckington<sup>x</sup> and Selby<sup>y</sup>, preserve the Ogee pattern in much greater purity, the actual lines remaining untouched, and filled up in an appropriate manner. Both are noble compositions, and it is hard to decide to which the preference is to be given. That at Selby has a strong Flamboyant tendency in many parts, especially in the filling of the spandrils, resembling that in the smaller window already mentioned at Aynhoe; we may also remark that its central groupe has a three-light Ogee pattern. Still in both examples, one could wish the number of lights to have been different, as the lines of the primary pattern are very much distorted, and an unpleasant shape thereby given to the quatrefoil compositions. Indeed it is possible that this distortion may have been actually sought after, as we see it in a smaller degree, where no such compulsion required it, in the magnificent six-light window in the transept at Sleaford<sup>z</sup>, otherwise closely resembling, in its chief lines, the beautiful window at Newark. It retains however the circles in the centre-piece.

The east window of Bolton Abbey appears to be a combination of this kind of tracery with Subarcuation. It is of seven lights grouped precisely as in those at Selby and Heckington, so that the fenestellæ contain two lights only. It retains the prominent vesica in the head, and all the primary lines external to the fenestellæ are nearly identical with those of the five-light examples lately mentioned.

All these exhibit as their prevailing idea the most perfect form of the intersecting Ogee tracery; one or two others may be mentioned which introduce its more rudimental varieties. In one of the most elegant windows at Sleaford

<sup>x</sup> Sharpe's Windows.<sup>y</sup> Ditto.<sup>z</sup> Ditto.

(104), remarkable alike for the graceful flow of its pattern, and the delicate purity of its execution, the primary pattern is the simplest Ogee form, the two Ogee arches; while its filling up strongly resembles that of the beautiful six-light window at Newark.

An almost imperceptible difference in the primary lines brings us back to the form already mentioned in which the primary pattern is Reticulated or quasi-Reticulated. Of this kind are also numerous fine windows, at Sleaford<sup>a</sup>, Nantwich<sup>b</sup>, Cottingham<sup>c</sup>, Beverley<sup>d</sup>. The varieties in proportion and in the secondary pattern are very numerous: one of the finest at Sleaford with a very strong vertical line retains some slight traces of Arch and Foil tracery. Another from Boston<sup>e</sup>, with what may be called the same primary lines, through difference in proportion, and a complete difference in the filling up, has an effect altogether dissimilar.

Of the same general pattern are the second range of windows in the towers of York Minster, which have this singular peculiarity that both the fenestellæ and the centre-piece are filled up with continuous Reticulated tracery, so that the primary and secondary lines intersect, as is indeed often the case in Perpendicular, to which this window must be considered as transitional, while traces of the Ogee formation may be detected in the filling up of the spandrels.

The great west window of the same Cathedral, one of the most magnificent in England, and perhaps on the whole the most thoroughly vegetable of all that we have come across, is an example of subordination carried to a great extent, but in which the primary lines describe a figure not usual in such compositions, being a Divergent pattern

<sup>a</sup> Sharpe's Windows.  
<sup>d</sup> Rickman, p. 147.

<sup>b</sup> Ditto.

<sup>c</sup> Ditto.  
<sup>e</sup> Sharpe's Windows.

of two lights, but of no great boldness, as the central and crowning figures seem as it were to stick close together, and the former do not project so far as to touch the architrave, leaving room for immense spandrils, which, as well as the principal figures, are filled up with the same Divergent tracery. The fenestellæ assume the form of a subarcuated four-light window with an Ogee head; *their* fenestellæ are two-light Reticulated windows, and the centre-pieces Divergent.

The last traces of Subordination, before it is utterly lost in full-developed Flamboyancy, are to be found in windows where there is a subordination of pattern without any subordination of mouldings. The primary pattern, the leading idea of the whole, is here left to be disentangled from the whole as it best may, instead of being at once forced upon the eye by the greater prominence of the lines by which it is traced. I will not say positively that there is no subordination of mouldings in any of the windows which I am now going to mention, as some of the examples were drawn before I had paid sufficient attention to the subject of mouldings as affecting tracery. In others however, which I have examined with particular reference to this point, there is certainly none; consequently I have quite sufficient evidence to establish the existence of the class, although it is possible that I may have referred to it one or two examples, which would have been more correctly placed elsewhere.

In those most strictly coming under this head we shall find the influence of Reticulated forms predominant. There are two classes; in the first of which we have a Reticulated or quasi-Reticulated pattern of two lights traced out by what are in idea the primary lines. This is very successfully done in two simple but elegant windows at Crick and at St. Saviour's in York (105), which, except in the filling up

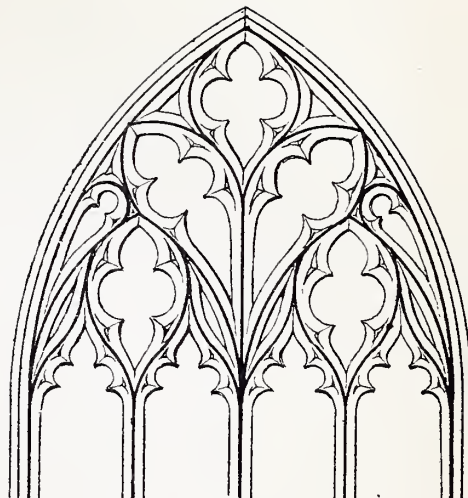
of the spandrils, are nearly identical, and in the former at least there is certainly no subordination of mouldings. The filling up is Reticulated below and Divergent above, and is remarkable for its graceful and harmonious composition. The different figures both have their lines well fused together, and are well proportioned in point of size to each other and to the lights below. No part of the window can be called either crowded or meagre.

The same quasi-Reticulated outline, though with considerable difference in proportion, may be traced in two very curious and nearly identical windows at Grouville and St. Saviour's in Jersey (106). In neither however can this pattern be called predominant; as a coneave spherical square being inscribed in the vesica produces a large central quatrefoil, which is decidedly the most conspicuous point in the composition. It may be remarked that this figure is so managed as to give the principal lines of the tracery the shape of one of the conventional forms of the Cross. In these examples—but how small a class would they represent—we manifestly have intentional and intelligible symbolism influencing the composition of tracery. The only difference between these two is in the direction of the thoroughly Flamboyant figures surrounding the central quatrefoil.

In the second class we find a rare but very elegant form of window, in which a Reticulated pattern has each of its vesicæ filled in with Divergent tracery. As this of course admits of every variety of the two forms of which it is compounded, the diversity is very considerable. There is a good three-light example at Shiffnal (107), and another at Grouville in Jersey, and a magnificent one of four lights at the east end of St. Helier's Church in the same island. The latter has the vesica in the apex much larger, and imperfect, so as to give great prominence to its filling up. As the Divergent tracery almost involves a strong vertical line,



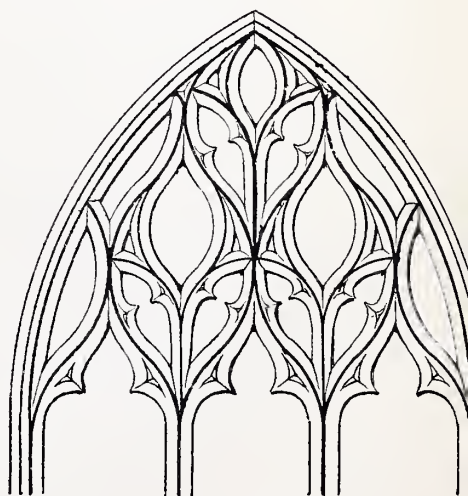
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105



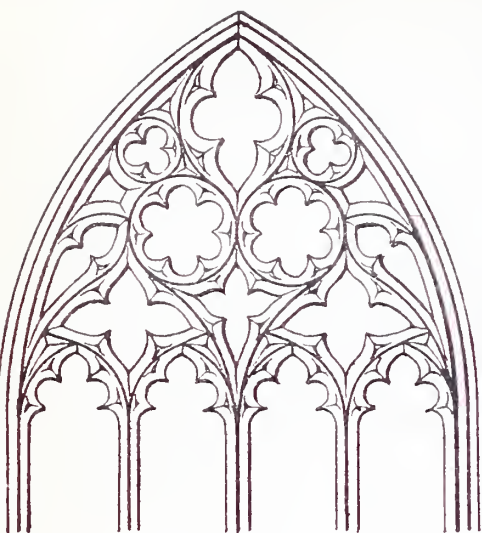
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108



109



110

many such naturally occur in a window of this kind, and produce the general effect of a marked advance towards Perpendicular.

The last faint trace of Subordination is to be found in windows which have no primary pattern at all, but which in a manner seem as if they ought to have; in which the tracery of different parts seems to be designed with reference to an imaginary boundary of this kind. Thus there is a four-light window at Crick (108), which looks almost like a clumsy reproduction of that at Great Milton with its primary lines omitted. There is another at Sleaford<sup>f</sup>, and a very strange one at Walcot, in which the side-lights form actual fenestellæ under a containing arch, while the centre-piece has no containing figure, though it seems very much to want one; there is another of six lights at Grantham. The very beautiful five-light window in the west front of King's Sutton Church<sup>g</sup> has a very near approach to a containing pattern, but it is imperfect, the principal lines springing from the apex of the central light, exactly as in the quasi-Subarcuated window quoted from Norwich. The identity in general idea of this window with the two lately mentioned at Crick and at St. Saviour's, York, needs hardly to be pointed out. Still more remarkable than any of these is one at Sutton at Hone<sup>h</sup>, Kent, which has precisely the most usual tracery of a three-light subarcuated window, only the actual lines of subarcuation are gone, and part of the tracery of the complement runs into that of the fenestellæ. In another at Crick (109) Convergent and Ogee elements are found, but it is one which cannot be well described.

Finally, as no unworthy close to our review of Flowing tracery, we may mention the superb eastern window of the same church (110), one than which no other has contributed

<sup>f</sup> Sharpe's Windows.

<sup>g</sup> Glossary.

<sup>h</sup> Brandon's Analysis, Appendix, 53.

a greater number of *singularities* to our stock of examples. Magnificent however and elaborate as it is, it must be confessed that it is extremely confused. It has neither the broad unity of a good Flamboyant window, nor the unity in diversity of most Decorated. Three principal centres may indeed be discerned from whence the main lines of the tracery spring, but they are far less strongly marked than in the last example; and it would be hard to define the bounds to which their respective influence extends, or to circumscribe them within any primary pattern. Moreover smaller figures are continually occurring which seem altogether unmeaning and unconnected. And, still worse, many spaces are awkwardly left unfoliated and some even unpierced; this fault being chiefly owing to the great predominance of the circle throughout. On the whole, though the size and richness of this example render it excessively striking, it will not pass the same critical ordeal as the faultless east window at Ringstead, or the more stately, though certainly not lovelier examples at Heckington and Sleaford.

## CHAPTER III.

### OF COMPLETE CONTINUOUS TRACERY, FLAMBOYANT AND PERPENDICULAR.

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#### § 1. OF FLAMBOYANT TRACERY AND ITS ORIGIN.

HAVING thus endeavoured to trace out the different forms assumed by the Geometrical and Flowing varieties of tracery, we are now led to those which succeeded them, the Flamboyant and Perpendicular. For several reasons there will not be the same occasion for a minute examination of these forms as of those which preceded them. Distinctively Flamboyant tracery is, as we all know, excessively rare in England; and neither it nor Perpendicular appear capable of being analyzed and classified with the same minuteness as the previous styles. Consequently, as far as regards the styles themselves, I shall only cursorily point out the chief varieties which are to be found among them; but their relation to the preceding forms will require to be discussed at length, as there is no question in the whole history of tracery more full of interest, or which has given rise to more controversy.

No two architectural forms look at first sight more totally different from one another than a Perpendicular and a Flamboyant window. The soft, waving, curves of the one, and the hard, unbending stiffness of the other, seem to be as complete opposites as can well be devised. We might even feel inclined to divide tracery into two

great classes, one including Perpendicular alone, the other including all other forms ; and an easy definition of each might be given as tracery composed of straight and of curved lines. And of the curvilinear forms it might be thought that the hard curves of Geometrical and Arch tracery had more affinity to the Perpendicular than the bold, we may say wild and unfettered, freedom of Flamboyancy, apparently as little controlled by the stiff rule which guided the lines of Wykeham and Waynflete, as the chainless element from which it derives its name.

*Definition of Flamboyant Tracery.*

But before we go deeper into the arguments by which I shall endeavour to prove the strong connexion between Perpendicular and Flamboyant tracery, we may most properly attempt something like a definition of the latter. And it so happens, paradoxical as it may seem, that the very rareness of the style in England is a great advantage to us in this attempt. Foreign Flamboyant tracery, the varieties namely that occur in the buildings of the Flamboyant style, presents a confused aggregation of forms, for the most part exceedingly unsightly, and often not to be referred to any intelligible principle whatever. Many are simple vagaries, unmeaning freaks of which it would be vain to attempt a classification ; others are clumsy imitations of earlier varieties, reproducing some of their forms without their spirit. Of both these classes, especially of the latter, we have indeed abundant examples in England ; we shall soon see how exceedingly common it is to find Flowing and even Geometrical tracery reproduced in windows of the latest Perpendicular date. But they are not the prevalent forms of any period ; they are only a numerous class of exceptions to the rule of real Perpendicular

tracery. In the foreign style, on the other hand, the real, ideal Flamboyant, the form of tracery most truly deserving the name, is only one form among many contemporary ones; and has to be picked out by individual examples from the mass of hideous and unmeaning monstrosities perpetrated in its name.

In a strictly archæological sense there is certainly no Flamboyant building, and probably no Flamboyant window in all England. There is none which exhibits all the peculiarities of the style, of which of course the tracery is only one among many. Even in the most purely Flamboyant windows there is generally something even in the tracery itself, especially in the foliations, (not to mention points, like jamb-mouldings, which are external to the question of tracery,) which would in strictly antiquarian eyes deprive it of all title to Flamboyancy. But in the view which we have all along taken, we shall find the Flamboyant principle busily at work in many of our later Decorated windows; numerous examples have their lines thoroughly Flamboyant, though it must be confessed that we continually find some distinctively Flowing feature intermingled. And our Flamboyant tracery is of the very best kind, that most approaching to the ideal suggested by the name, and, what is very remarkable, it appears not to have arisen entirely from imitation of foreign examples, but to have been deduced from the Flowing forms by a natural and gradual process of transition.

The idea of pure Flamboyant tracery seems to be the prolongation of the mullions in waved lines. The Flowing style still gave us *figures*; figures indeed formed by a continuation of the mullions, but still actual figures, retaining somewhat of separate existence. In Flamboyant we lose the notion of individual figures altogether, we have nothing that can be at all imagined apart; we see simply a pro-

longation of the mullions with foliated spaces between them. Hence a good Flamboyant window is the strictest and most intense unity that can be imagined; subordination is generally discarded; a void space is hardly ever found; the mullions themselves, diverging in different directions, fill up the whole head; there is no subarcuation, no centre-piece; no part or point is thrust upon the eye to the exclusion or overshadowing of any other; the unfettered flow of the lines wandering side by side over its uniform expanse, might almost suggest the late watchwords of the nation among whom it attained the greatest prevalence, and a Flamboyant window be deemed an architectural exposition of Liberty, Equality, and Fraternity.

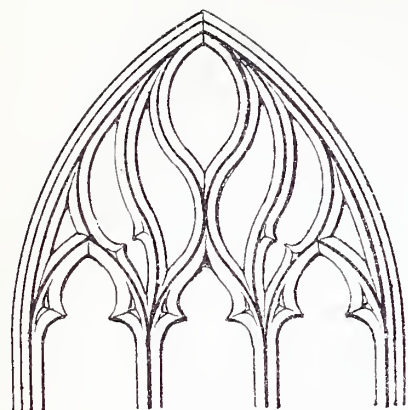
The Flamboyant piercing is naturally long and slender, and is most naturally foliated with a trefoil at the upper end, by which means the cusping aids in keeping up the soft vertical flow of the lines. This trefoil however sometimes less appropriately occupies the lower end, and in foreign examples continually degenerates in a bifoil affecting the whole piercing, which is very far from elegant. In England, as might be expected, the piercings often retain the quatrefoil of the Flowing style, which goes very far to change the character of the window as far as its general effect is concerned. Sometimes the whole, or a portion, is unfoliated, as in one at St. Saviour's, Jersey (1), which of course greatly diminishes the beauty of the composition, although by no means to the same extent as in any other form of Continuous tracery. A very characteristic example is given by Rickman<sup>a</sup> from St. Germain, Pont Audemer, and one equally characteristic, though less skilfully managed, is figured by Dr. Whewell<sup>b</sup>. That given from St. Ouen's in the Glossary<sup>c</sup> is less pure, having subordination of mouldings, and several void spaces left

<sup>a</sup> Appendix, p. lix.

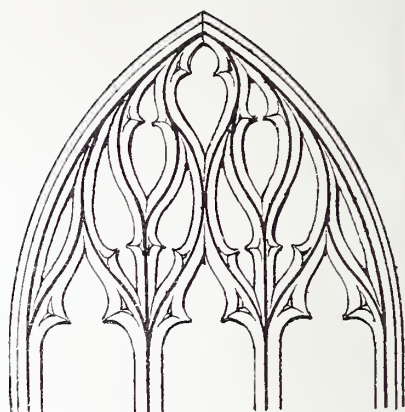
<sup>b</sup> German Churches, p. 253.

<sup>c</sup> Art. Flamboyant.

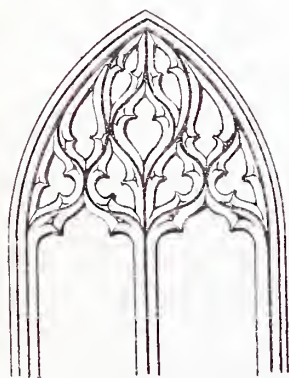




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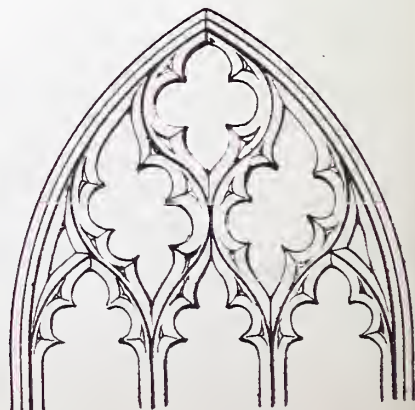
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in the tracery. But of all the windows I know, the most beautiful and the most nearly approaching to an ideal Flamboyancy is an English example, the well known window at Salford in Warwickshire<sup>d</sup>. There is one at St. Clement's (2), Jersey, with nearly the same lines, but certainly less elegant on the whole, though with the advantage of having all its lights of the same width. Of English windows I may mention two at Amesby (3) and Chipping Norton (4) as exhibiting lines in the main Flamboyant with strong national modifications.

*Derivation of Flamboyant Tracery from Reticulated.*

Throughout the whole of our investigation of Flowing tracery we have had frequently to remark the constant recurrence of a Flamboyant tendency; we have perpetually seen the long narrow piercing intrude to the prejudice of the general design, and piercings of Flowing proportions finished with the Flamboyant foliation. On the other hand, in the English windows most nearly approaching to a pure Flamboyant, the signs of that style must for the most part be looked for in the lines, as windows of very Flamboyant outline are continually found filled up with the broad quatrefoil of the national form; the cinquefoil also is often retained in the lights, which in the true Flamboyant are usually, if I mistake not invariably, trefoiled. Nor is this to be wondered at, as the English Flamboyant is, for the most part, a manifest off-shoot from the typical exhibition of that feature in the Reticulated variety of Flowing tracery. Flamboyant tracery, or something having a very Flamboyant effect, may indeed<sup>e</sup>, as we have seen in some Jersey examples, be produced by the simple process of applying a partial, instead of a complete

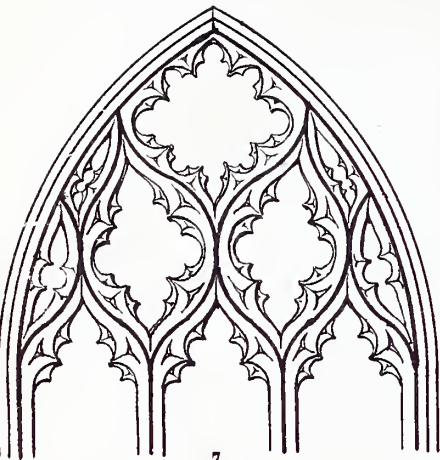
<sup>d</sup> Engraved in the Glossary, pl. 160.

<sup>e</sup> See above, pl. 24, fig. 14.

foliation to the Reticulated piercings. But this does not occur to any considerable extent in England, where Flamboyant was developed out of Reticulated in another manner.

We have already mentioned how thoroughly any expanse of Reticulated tracery is a mere fragment cut at an arbitrary point out of an infinite series of panelling; we have seen also that the disadvantages of this were constantly felt, and remarked the numerous shifts by which they were sought to be avoided. The attempts to make the imperfect piercings flow into the containing arch almost necessarily generated Flamboyant figures, and a somewhat bolder experiment in the same direction gave the whole window a Flamboyant cast. It may have been felt that these imperfect figures were in any case a dilemma; unsightly if left cut through; if fused into the arch, they destroyed the unity of idea in the whole window. A peculiar proportion of arch, and an ingenious disposition of the tracery, has done away with them altogether in a window at Great Claybrook (5). Yet this example is even less satisfactory than the ordinary kind; a kind of imperfect figures do exist, though not pierced, and consequently useless lines occur which do not divide glass, and make the whole heavy and clumsy. To dispense with these lines altogether was a natural but a bold step; it was but applying to the perfect figures the process which had been so often applied to the imperfect ones; fusing them into each other and into the window arch. This process gives us a not uncommon form of three-light window occurring at St. Mary Magdalen in Oxford, at Kidlington, at Yelvertoft, and Duston, Northamptonshire (6), Mistrerton, and Thrussington, Leicestershire, and Baldock, Hants, all of which, among considerable varieties of proportion and foliation, retain the same general character. They have lost the flatness and uniformity of the Reticulated

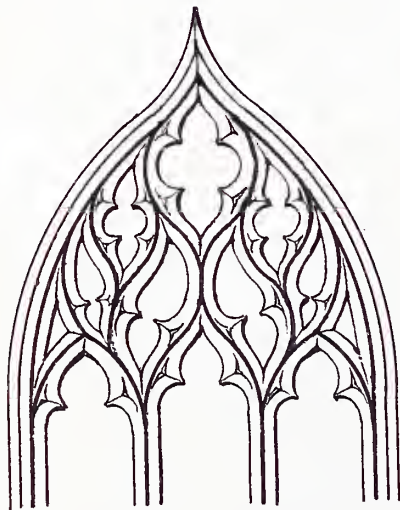




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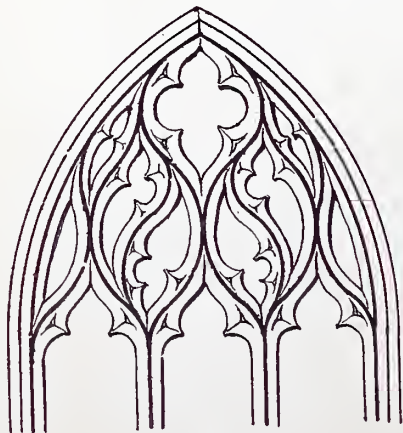
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culated, but they are not Flamboyant; they have something of the freedom of that style and its complete filling up of the window-head; their figures are in a very high degree of fusion, but they are still decided figures, and not mere spaces between tracery-bars. Through the whole process, though the Reticulated variety was doubtless the groundwork, yet ideas seem to have been often suggested by others; and it is impossible not to perceive the resemblance between these windows and some examples of Reversed Convergent tracery, as at Hartwell, Northamptonshire<sup>f</sup>. The *piercings* are identical; all that is required is to fuse the reversed lines into those of the lights, and the form in question is at once produced.

A magnificent double-foliated window inserted in the west front of Southwell Minster (7), and evidently proceeding from the same hand as the two from the same Church<sup>g</sup> mentioned in the last chapter, may be instanced as a case in which this innovation has not accomplished its end. The figures have attained the same free lateral flow as in those just mentioned, but the spandrils are retained; though the manner of their foliation hinders any appearance of imperfection, and there is not the same objection in a design of this sort as in the pure Reticulated to this alteration of their character. But a design more thoroughly combining richness with simplicity can hardly be imagined.

When this form of three-light window was thoroughly established,—for I am not prepared with any example of greater size, though of course there may be many such,—it was a natural process to attempt to fill up the principal figures thus formed with smaller ones formed on the same principle. In a window at Bolton Abbey (8), we have each figure filled up with four<sup>h</sup> others evidently standing

<sup>f</sup> See pl. 27, fig. 39.

<sup>g</sup> Pl. 24, fig. 16, 17.

<sup>h</sup> This is however a form not unusual

in the filling up of purely Flowing outlines, as indeed most of our Flamboyant figures are.

in the same relation to Reticulated forms as the principal lines themselves. But they retain the complete foliation, and many of them are too squat to have any very strong tendency, though the Flamboyancy of the lines is strongly marked. The west window of St. Mary Magdalen church in Oxford (9) is decidedly nearer to the Flamboyant ideal, although retaining far more palpable traces of Reticulated; a pure ogee vesica quatrefoiled being left in the head of the window, and a similar one in that in each of the other figures. But these are only filled up with three, instead of four, figures, and consequently the two lower ones have more room to develop the long wavy form of the true Flamboyant piercing, and their foliation is at one end, though unfortunately at the lower one. This window is less elaborate than the Bolton example, but the size of its piercings is far more in accordance with that of the lights below. A more dexterous disposition of the tracery, and a more characteristic foliation of all the piercings, produces the admirable Salford window already referred to. Its lines are identical with those at St. Mary Magdalen, but the proportions are different; the crowning vesica there is neither left of its original importance, nor yet filled up. It is reduced to the size of the other figures, and all trace of subordination has vanished. One of the curious windows at Etchingham (10) may have resulted from a thoughtless imitation of examples of this kind; its tracery has much of the same general character, but, as there are only two lights, of course it cannot be properly continued from the single mullion. It may be classed with those at Crick and King's Sutton mentioned at the end of the last chapter, which seem as though they ought to have had a primary pattern, though it is not really to be found.

But still these windows have not supplied the most genuine and thoroughly Flamboyant manner of dividing

the quasi-Reticulated figures. They must not be divided into four or three, but into two parts only by a line whose peculiar curve, better understood than described, at once gives the wavy and flame-like appearance distinctive of the style. This is done in the two lower figures of a window at Hawton (11), where the crowning vesica is not affected, that being a feature so remarkably abundant in English Flowing tracery. In one at St. Lawrence, Jersey (12), the same process is applied to that also, and the whole is completely Flamboyant, the foliations presenting a near approach to the characteristic, though unsightly, bifol, while at Hawton, though the foliation is not complete, it is quite different, being something, so to speak, intermediate between a trefoil and a cinquefoil. It is however singular that these two examples, though so much more Flamboyant than those previously mentioned, should have the primary Reticulated pattern far less affected than any of them.

This window at St. Lawrence is worthy of notice as the first example which we have as yet met with of a characteristic, by no means universal in Flamboyant windows, though altogether peculiar to them; namely, that it is *unsymmetrical*. In all other windows, Geometrical, Flowing, and Perpendicular, all alike, if the window be divided vertically into two parts, every tittle of the one will<sup>1</sup> exactly correspond to the other. In many Flamboyant windows this is not the case, and it is clear that as the secondary figures in such a window as we are now considering are not themselves symmetrical, when this principle is applied to the crown, the whole window at once ceases to be so. As far as I am aware, this arrangement, so utterly con-

<sup>1</sup> A few windows occur, which are in manner lop-sided, the external part of one side being wanting. These contra-

dict the letter of the text, but they are not real exceptions; the two sides agree as far as they go.

trary to the ordinary treatment of the crown in English windows, is not to be found in our own country.

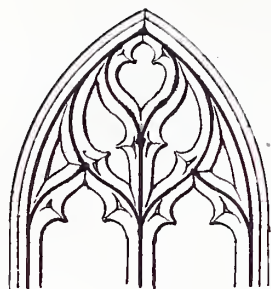
*Combination of Flamboyant and other forms.*

But this is not the only way in which Reticulated tracery influenced Flamboyant, even in English windows. There are several two-light examples, in which a Flamboyant pattern, that of Salford, is traced within the crowning vesica of a quasi-Reticulated window. Instances, with differences in proportion and foliation, occur at Polebrook and Aldwinkle, All Saints, Northamptonshire, and St. Saviour's, Jersey. These retain the crowning vesica, which in the two English examples is quatrefoiled; in the Jersey one, in common with the rest of the tracery, it is unfoliated; while, in one at Baldock, Hants (13), by the most truly Flamboyant arrangement of all, it is trefoiled at the upper end. The tracery of these windows is certainly described within a quasi-Reticulated skeleton, but they far more vividly remind us of a two-light Divergent window, having the same predominant vertical line in the centre. It is in fact the pattern which would be formed by an attempt to fuse together the lateral and crowning piercings of such a window, by exactly the same process as we have just seen a Flamboyant version of Reticulated produced<sup>1</sup>. This is also very striking in a large four-light window at St. John's, Jersey (14), whose (ideally) primary lines describe the same quasi-Reticulated pattern, which is filled up with just the same Flamboyant version of Divergent tracery, though in all these cases the foliation is unfortunately at the lower end. Of course the central line

<sup>1</sup> It is employed in this way in the quasi-fenestellæ of the grand windows at Ringstead and Cotterstock; being evidently the ordinary tracery of such a po-

sition brought into conformity with the general flexible character of those superb compositions.

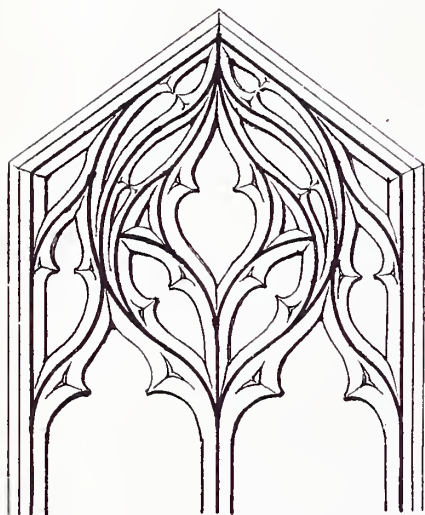




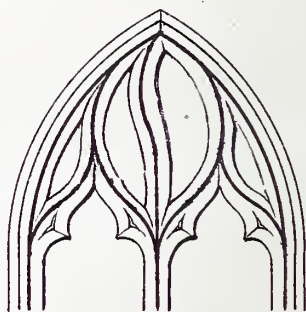
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is here even stronger than in the smaller specimens. Still however, we must not exclude the Reticulated element, as in a window at Grouville, Jersey, we find the vesica divided into two unsymmetrical piercings (15), a form on which Divergency could have no influence. I hardly know whether it is fair to add one of the very odd windows in Peterborough Cathedral (16), as the Flamboyant tendency is perhaps not greater than in some others which we have referred to different types of the Flowing style. Still it is very strongly marked in the upper part. There is a subordination in the mouldings, and a further subordination in idea of the most curious kind.

It is clear that I might add many more examples in which a strong Flamboyant tinge is apparent; but almost all of them are essentially Flowing, with merely an infusion of the other style, and, as such, have been discussed in their place among the different varieties of the Flowing forms. I have here classed only those in which the air of Flamboyancy is so decidedly predominant that they could not be with propriety reckoned among examples of Flowing tracery. I will however add a small, but interesting, class of examples, which seem to approach more nearly than any others to a strict *combination* of Flamboyant and other forms, though it might not be easy to specify the forms with which it is combined. These are three windows of three lights in the Churches of Kingscliffe, Ringstead, and Raunds, Northants (17), whose tracery, with some unimportant variations, has the principal lines of each identical. These consist of two intersecting round arches, from the centre of which, and fused better together with the lower part than might have been expected, rises a composition of the sort which we have considered as the Flamboyant version of the Divergent tracery. The foliations are mostly complete, though, in two of the examples,

small figures of thoroughly Flamboyant character occupy the spandrils. These windows are the more curious when taken in connexion with a very singular one at Etchingham (18), which is clearly the two-light form of the same type. Here however we have scarcely a Flamboyant line; the main figure, the vesica, is Geometrical; and the pattern in the spandrils is not distinctively Flamboyant. Still the general effect of that style is not to be mistaken, it is a Geometrical form invested with a Flamboyant spirit.

I must here terminate my brief sketch of the Flamboyant style, which, meagre as it is, may perhaps be a tolerable account of the approximations to it, rather than actual specimens of it, which occur among English windows. Did my design embrace any extended inquiry into foreign tracery, or had I sufficient experience to conduct such an inquiry, I might of course have continued it to a much greater length; but at present I must proceed to the investigation of the contemporary development of our own land, the style of William of Wykeham.

## § 2. OF PERPENDICULAR TRACERY.

I before stated that, notwithstanding their great diversity in appearance, Flamboyant and Perpendicular are identical in principle. Their common point, one of far more importance in a philosophical point of view than any such general dissimilarity, is that in both the tracery is a simple prolongation or repetition of the mullions; the point of distinction is that in Perpendicular they are prolonged in straight lines instead of in curves. But in both we have lost the independent figure, in both we have the long narrow space, in both the incomplete foliation. The same principle of continuity and unity is predominant in both, different as are the means by which it is sought to be carried out.

If we are to enter into a comparison between the two, I should be inclined to give the palm to ideal Flamboyant and to practical Perpendicular. The best Perpendicular is indeed very inferior to the best Flamboyant, but the very worst Perpendicular can hardly be considered as rivalling the badness of the worst Flamboyant. Its mere poverty and meagreness are not so unpleasant as the positive ugliness of its competitor. Perpendicular tracery has much the same character of mediocrity as Reticulated; the same incapability of the highest excellence, the same preservative, unless wilfully abandoned, against the lowest deformity. A good Perpendicular window does not, as is sometimes the case with the splendid productions of earlier styles, draw to itself the attention which belongs of right to the whole building. It does not stand out as an independent object, but is content to contribute towards the production of a great and harmonious whole. It has sufficient merit to do this subordinate work in the most effectual manner, while it has neither sufficient individual merit nor sufficient individual deformity, to distract the mind from the contemplation of the whole of which it forms a part.

“Our English Perpendicular,” says Mr. Petit, “may be said to bear a certain analogy to the Early Geometrical Gothic, however different in appearance. For as the one obtains richness by the repetition and reduplication of circles and figures composed of circular arcs, so the other effects it by the repetition of upright lights, or compartments in panelling. Between the two comes the Flowing Decorated; as beautiful, but as transient, as the flowers whose outline it loves to imitate; transient, I say, in its very nature, from the difficulty of the task it imposes upon the designer and workman. The principle of repetition is in a great measure abandoned; the artist is thrown upon his own resources for variety, and hence, in many cases,

contents himself with a meagre, naked, and unornamented style, such as the Decorated of our village Churches sometimes presents ; or else, in his pursuit after novelty, falls upon the intricate and unsuitable combinations of the later Flamboyant, and utterly confuses the design he is attempting to enrich. The introduction of the Perpendicular line saved the English Gothic from debasement. When it was discovered how ornament might be multiplied, to an almost indefinite extent, upon a system the most simple and easily understood, and, above all, the most in accordance with the known principles of Gothic architecture,—an important step was taken<sup>k</sup>.”

Thus far the most clear-sighted and philosophical of all architectural writers, with whose sentiments I need hardly say that I fully agree. The Perpendicular tracery has certainly a very strong analogy with the Geometrical, not merely in the sort of mathematical precision and stiffness which belongs to both, but in another most important respect. Both introduce the arrangement by horizontal stages, which is to be found in no other form except in that which is the most palpable link and transition between them, the Reticulated. And the mere pyramidal rising by stages, not by continuity of lines, as it is most strongly shown of all in the simplest Geometrical, has perhaps more influence on Perpendicular than on Reticulated tracery. As the simple Geometrical, the pure and perfect style of Lincoln Presbytery, lays ranges of circles on one another, unconnected except by this pyramidal tendency of the whole, so the Perpendicular piles up ranges of open panel-work, in which, after all, the mere lines are less unbroken than the Reticulated, and the ascent is made almost as much by stages, as by the vertical mullions. It is clear that, unless the arches of the lights be ogee, the lines of

<sup>k</sup> Church Architecture, i. 206.

tracery rising from their heads, though connected without any break or open space, are actual continuations of nothing. And I am not clear that, when the arch is ogee, and the lines, consequently, wholly continuous, any thing is gained for vertical effect, and whether the rising of the stages, as in a lofty tower, or in ranges of panelling or arcading, is not quite sufficient. It is the carrying out in tracery of that great principle of the Perpendicular style, that the predominance of the vertical line should be displayed by its triumph over a strongly-marked and yet manifestly subordinate horizontal one, of which we shall soon see more distinct examples in tracery itself<sup>1</sup>.

I have before said that I do not consider Perpendicular tracery as so beautiful in itself as either Geometrical, Flowing, or good Flamboyant. Its lines are clearly less pleasing, and there are one or two positive faults, or at least difficulties, attending it. Its lines cut unpleasantly into the arch; and, though the bad effect of this is almost always avoided by the ingenious disposal of small arches and foliations, it is clear that a form which does not require such shifts, but whose mere skeleton is satisfactory, is a higher effort of art. The primary skeleton of a Flowing or Flamboyant window is of course poor and meagre compared with its appearance when filled up, but excepting the Reticulated variety, there is not, or at least need not be, any positive jar or contradiction in the lines. This is not the case with the skeleton of a Perpendicular, any more than with that of a Reticulated window; in both these the Arch cuts through the lines of the tracery. At the same time the Perpendicular has the advantage that a skilfully disposed secondary pattern will render the general appearance of a window truly "self-contained," which, with Reticulated,

<sup>1</sup> On the principle of contrast in Gothic architecture, especially in Perpendicular,

see "History of Architecture," p. 306, 347, et seqq.

can, as we have seen <sup>m</sup>, never be the case, except by a total surrender of its animating principle.

Perpendicular tracery has another fault, which it also shares with Reticulated, as indeed, though less strikingly, with pure Geometrical, and with every imaginable style constructed wholly on the principle of repetition. When spread over a large expanse, it becomes wearisome and monotonous. The monotony of the Reticulated is indeed much less wearisome, but it has not the same means of escape from it which the others have. Geometrical avoids it by subordination; the east window of Lincoln, did it present a mere expanse of equal circles, would be intolerable; subordination converts it into a harmonious and highly vertical composition. Perpendicular avoids the same difficulty partly by subordination, (which <sup>n</sup>, though less striking here than in other styles, prevails to an immense extent,) but more palpably by subarcuation and other forms borrowed from preceding styles. Here is the confession of its inferiority; the subordination of the Geometrical is but the repetition of itself, without the introduction of any extraneous element; Perpendicular in its most splendid specimens, is fain to forsake its own principle, and to trust to altogether dissimilar ones to avoid a manifest deformity. To illustrate this, we need only compare the west win-

<sup>m</sup> See above, p. 93, 95.

<sup>n</sup> There can be little doubt but that the instances of subordination of mouldings in Perpendicular far exceed numerically those in any other style, but it does not usually exercise the same important influence on the design as in the earlier kinds of tracery. Nothing is more common than to see the mullion carried up into the architrave on one plane, while the arches of the lights and the tracery above them are on a subordinate one. But this is not subordination in the sense in which that arrangement has been so conspicuous in other parts of our inquiry; subordination in the higher sense requires the existence of a primary pat-

tern which might exist as a window were the secondary one removed. It is clear that such subordination as that just mentioned does not enter into this definition, as it forms no primary pattern which can be conceived as existing by itself. Subordination, as exercising any important influence on the composition, is by no means common in Perpendicular, and is chiefly confined to one variety. Between such complete subordination and the unimportant sort mentioned above, several intermediate varieties may be observed, but in describing particular windows I shall not think it necessary to allude to the presence of subordination, except when it really enters into the composition.

dow of All Souls' College Chapel with that of St. Mary's Church. The former is pure Perpendicular, and the effect is wretched in the extreme; the latter ranks among the most magnificent productions of Gothic art, but its relief from the same fault rests almost entirely upon the non-Perpendicular element of its multiplied subarcuations.

Again, Perpendicular tracery has another fault (if fault it be, which is shared more or less by almost every preceding form) which Flamboyant avoids, namely the leaving of unoccupied spaces. The tracery itself consists indeed entirely of spaces between mullions, instead of figures; but what I here mean are spaces or spandrils exterior to the ranges of batement-lights, which, closely as they cohere together as far as they go, manifestly cannot fill up the whole of an arched window-head, but leave a much more considerable spandril than occurs in Flamboyant. And when subarcuation is introduced to remedy the general monotony of the whole design, this particular defect is increased, as similar spaces are introduced into other parts of the window.

I think then that not only is Perpendicular tracery inferior in mere beauty both to Geometrical and Flowing, but that as a mere development of the ideas of continuity and unity it is inferior to ideal Flamboyant. The latter kind of tracery is as fully, perhaps more fully, a continuation of the mullions; it has an equally ascending direction in its principal lines, while the lines themselves are of a more graceful form; and if a predominance of vertical lines be desired, it may be obtained without either compromising the Flamboyant principle or introducing Perpendicular stiffness; finally it is the more complete and harmonious filling up of the whole window-head, and for this, and for other causes, is especially adapted to those magnificent circular windows which are among the chief glories of the

French Flamboyant, but which seem altogether excluded from the English Perpendicular. Ideal Flamboyant I am inclined to call the very perfection of tracery; it is indeed a little inferior in mere beauty to some of the best Flowing forms, but it so far surpasses them in unity, continuity, and general vertical effect, as quite to compensate for this slight æsthetical dereliction. In fact it combines the highest merits both of the Flowing and the Perpendicular style. But the misfortune is that this ideal perfection is almost purely ideal, it nowhere exists as a predominant style, hardly as a style at all. As was before said, the mass of existing Flamboyant is among the worst, and especially among the least vertical or continuous, forms of tracery existing. To design even a tolerable Flamboyant window requires a great artist; his ideal is so refined and abstract, his path so beset with difficulties and temptations, and so few safeguards afforded against them, that it is not to be wondered at if in the mass of instances the designer utterly failed, and produced something as far from the Flamboyant ideal as can well be imagined. Hence I have no hesitation in concluding with Mr. Petit, whose argument above quoted I have been endeavouring to draw out at greater length, that practically Perpendicular is to be preferred; the Flamboyant standard is higher, but then we may well call it *τὴν ὑπὲρ ἡμᾶς ἀρετὴν, ἡρωϊκὴν τινα καὶ θείαν*; it is one which no artist ought to think himself able to attain. Perpendicular is more within the grasp of ordinary men; with no possibility of compassing the heroic ideal of its rival, it has safeguards which, unless wilfully disregarded, prevent it from falling into its practical hideousness. Perpendicular, I will not say ideal, but fair Perpendicular, preserves a kind of equable and decorous stateliness; we might venture to liken it to the bard of Colonus, who, if his genius could never rise to the Scythian rock of Pro-

metheus, or to the oath of the seven Chieftains, at all events has preserved us from the nursery details of the Choephoraë.

### § 3. OF THE VARIETIES OF PERPENDICULAR TRACERY.

It is by no means so easy to make a classification of Perpendicular as of the earlier forms of tracery ; that is, it is much harder to draw it out on paper, for the varieties which exist are easily enough perceived by the eye. It almost necessarily follows from the stiffness and uniformity of the style, that it should not present the same striking and palpable varieties as its predecessors ; it is impossible to ring so many changes upon a series of hard vertical lines as upon curves allowed free scope in every conceivable direction. And besides it happens that such varieties as occur, would for the most part establish cross divisions, being neither incompatible with each other, nor yet necessary concomitants. Thus Mr. Paley<sup>o</sup> makes three classes, *Transomed*, *Plain Supermullioned*, and *Compound*; the latter being what I have called *Subarcuated*. These are certainly three of the most striking forms of the style, though they exclude one of no less importance ; but they are not a logical division, inasmuch as a window may very easily be all three at once. And that not merely in the same way that I have mentioned Decorated windows as combining different principles of construction ; in this last case each of the elements may be consistently applied to the composition of a whole, which cannot take place with two of Mr. Paley's classes ; for a window cannot be merely transomed or subarcuated ; it must exhibit those principles in connexion with some other. The only real logical class of the three is the Supermullioned ; this, with two others

<sup>o</sup> Gothic Architecture, p. 137.

which he has omitted, will, if I mistake not, make an exhaustive division of pure Perpendicular tracery, being the only three consistent methods in which we can conceive the vertical lines disposed. Of the *Supermullioned* we cannot do better than accept Mr. Paley's definition, "when a tracery-bar rises from each mullion and from the crown of the separate lights;" consequently the batement-lights are only half the width of those below; in the other two classes they are of the same width, tracery-bars being continued only from one of the two series of points from which they are in the *Supermullioned*. In the first, which I will call *Alternate*, a tracery-bar rises from the crown of the separate lights, but none from the mullions. In the other, the mullions only are continued, no tracery-bars springing from the crowns of the lights. Thus the batement-lights are a mere repetition of those below; an arrangement, meagre enough at any time, and only tolerable when the tracery is transomed. Such a form as this hardly deserves the name of tracery; it is mere open panelling of the poorest kind. I will therefore call it *Panelled* tracery.

Before I proceed to give a more minute account of these classes, I will mention what may be considered as the cross divisions, those which do not themselves exhaust the whole style, but which require to be engrafted upon one or other of the primary ones. In idea they might be equally applied to all, but we shall find that in practice they have but very little influence over the *Alternate* variety. I will also mention a few points common to both forms.

The two main cross divisions are those mentioned in Mr. Paley's classification, the *Transomed* and the *Subarcuated*. By the first must be understood not those examples in which there is merely a transom below across the lights, but where a horizontal line is drawn across one or more points of the tracery itself, either immediately above the

heads of the lights, or across the batement-lights. That is, the horizontal line which is formed in idea by the heads of each tier of batement-lights, is actually marked. This is very common in Supermullioned, and, as far as I am aware, universal in Pancelled tracery.

Subarcuation is, of course, strictly speaking, a non-Perpendicular element, and a direct vestige of an earlier style; but it is so frequent, and in many cases interferes so little with the general character of the window, that it may be fairly considered as not hindering its claim to be considered as pure Perpendicular. When the arch principle is, as in many cases, much more predominant, so as decidedly to interfere with the supremacy of the vertical lines, this is certainly a deviation from the Perpendicular idea, and I shall not hesitate to class such examples, of whatever date, among those which exhibit a mixture of Decorated and Perpendicular forms.

On the other hand, Subarcuation is sometimes, especially when the tracery commences below the spring of the arch, as in examples<sup>p</sup> from Higham Ferrers and Weedon Beck, Northants (19), of such slight importance that it gradually sinks into another tendency of the style, which may also be considered as a dereliction from its purity, although as helping to avoid meagreness and monotony, it must, like Subarcuation itself, be considered as adding greatly to the richness and beauty of individual examples. I allude to the disposition to group lights together whenever possible. This is most conspicuously manifested in the head of a window or compartment. Whenever, as is necessarily the case in all Supermullioned windows, and frequently also in other kinds, a tracery-bar would be naturally continued into the apex of the window, it is clear that the lines which are to form the heads of the batement-lights must diverge from

<sup>p</sup> These are also examples of *Transomed* tracery, the latter in two places.

it<sup>a</sup>. Hence, this direct continuation of the tracery-bar, which is in itself unpleasant, is quite unnecessary, and it may be stopped at the point of divergence, leaving, as at Weedon, a space, which is often foliated, and which sometimes grows into an actual figure, often, as in the fenestellæ of the Higham example, the quatrefoiled figure of the Reticulated. In other cases, we find it treated in a manner more in accordance with the style, after the principle of Alternate tracery. When either the foliated space or the Reticulated figure prevail to any great extent, the window ceases to be purely Perpendicular; and such examples will be treated of in another portion of our inquiry. When it does not greatly affect the composition of the window, we may be content, as in the case of subarcuations, to reckon them under the ordinary varieties of Perpendicular.

But this grouping is not confined to the heads of windows or compartments; sometimes combinations of two or more lights, with spaces or figures in the head, occur in other parts, which are treated with regard to the batement-lights as the principal lights in ordinary cases. Rushden Church, Northants (20), has <sup>r</sup> several examples, especially the east window<sup>s</sup>, where the range of five such groups is very rich and effective. It is in fact a substitute, and a very elegant one, for a transom, marking the stages of the batement-lights in a far more pleasing way. Yet in the Rushden examples it is combined with its use. On this arrangement we may make the same remark as twice before; used in moderation, it does not affect the Perpendicular character of a window; when very predominant, so as to form groups of several lights, it must be reckoned

<sup>a</sup> This is also the case with all the other bars, but it is only the central one where its continuation is not required; the others must run into the architrave, to form the heads of the ascending series

of batement-lights.

<sup>r</sup> See the author's description in the Northamptonshire series, p. 178.

<sup>s</sup> Figured in the same series, p. 180.

among the instances of combined Perpendicular and Arch tracery already mentioned.

One or two desultory remarks will conclude this part of the subject. The lights in a Perpendicular window may be either simple pointed or ogee, and the character of the window depends very much upon which is employed. Foil arches are not quite excluded, though very rare. An example from Churchdown, Gloucester, is given by Brandon<sup>t</sup>, and there are several in the parish Churches of Exeter. The chancel of Paston Church, Northants (21), is also lighted by square-headed windows of this kind with trefoil arches in both ranges. They are very early in the style, as their label has the notch-head termination, and the mullions are not carried into the head. A transom is not unfrequently foliated without an arch in a very unsightly manner; this may be considered as a flattened foil arch.

A pure Perpendicular piercing, the space namely between two upright tracery-bars, should not be completely foliated. Whenever it is so, (and in one case to be hereafter mentioned, it is almost invariably so,) it must be considered as the retention of an earlier idea. It may however, when its shape allows, be foliated at the lower, as well as the upper end.

#### § 4. OF SUPERMULLIONED TRACERY.

This form is by far the most usual in windows of more than two lights, and is certainly the most essential and typical form of Perpendicular, presenting by far the greatest number of vertical lines and narrow upright openings. In two-light windows it is not common, the Alternate form being more generally used; examples however are not wanting, as at Nettlestead, Kent. The purest

<sup>t</sup> Analysis, ii. 24.

Supermullioned tracery, in which no principle whatever is introduced beyond the mere prolongation of the tracery-bars, is too monotonous to be employed in windows of any great size; but in conjunction with transoms, subarcuations, and other means of avoiding its meagreness, it forms the ground-work of most of the grandest windows of the style. Even in smaller ones these sources of variety are very frequently introduced; and different groupings of lights in the head, as at Nettlestead, Kent, Castle Ashby, Northants, and Cherry Hinton, Cambridgeshire, are perhaps as commonly met with as not.

There is a large and fine purely Supermullioned window in the west front of Canons Ashby Priory Church (22) which is remarkable for the form of its arch, which is struck from six centres, but which may be more practically described as a four-centred arch ogeed; a form however not unknown in earlier times, occurring in Decorated work in the Palace at St. David's.

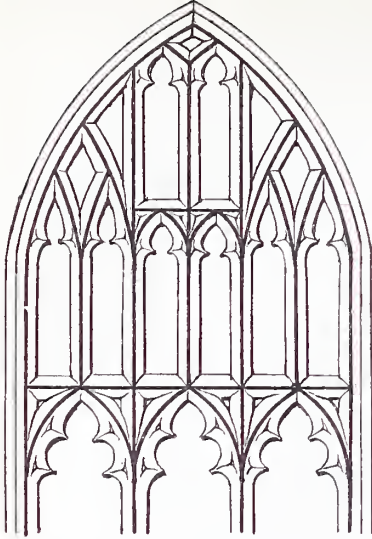
### *Supermullioned Windows with Open Transoms.*

When the form of the window is such as to produce very long batement-lights, a mode of dividing their height is often introduced which is more elegant than the transom, but which has the same effect of marking the horizontal stages. This is "by cusping the lights of the upper series at the foot as well as at the head, and uniting them with those of the lower series without any intervening tracery bar<sup>u</sup>." The mullion is occasionally interrupted so as to form a space capable of foliation, but is more commonly unbroken. This arrangement, which may be perhaps called the *Open Transom*<sup>v</sup>,

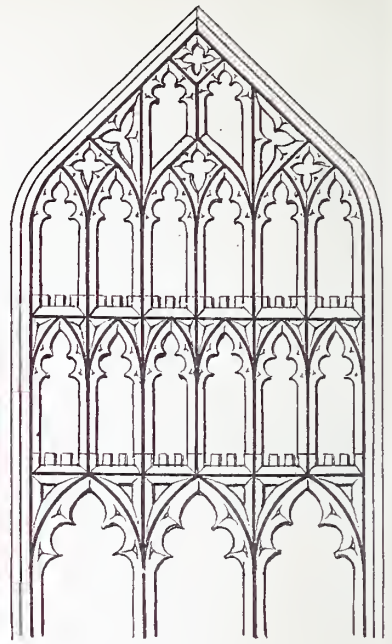
<sup>u</sup> Brandons' Analysis, i. 32. The authors call the effect "rich, but scarcely legitimate." I do not understand the reason of the last epithet.

<sup>v</sup> The open transom is after all only a less prominent exemplification of the tendency to group lights together already referred to.

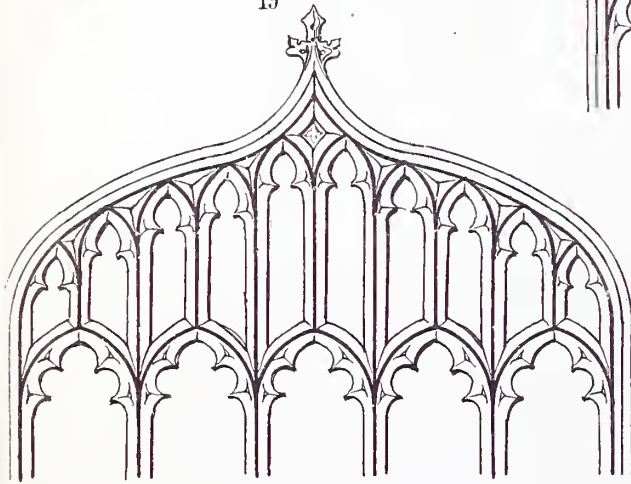




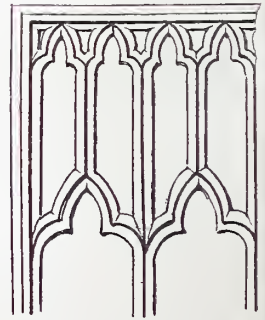
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like the use of the transom itself, applies equally to the junction of the principal lights with the batement-lights, and to ranges in the batement-lights themselves. It is applied to both in the fine east window of Swinbrook, Oxon<sup>w</sup>, and on a smaller scale at Harpole, Northants (23), and Canterbury Cathedral; at Marston, Oxon, and Staverton, Northants, to the lower point only.

*Supermullioned Windows Transomed.*

The real transom is excessively common in tracery of this kind. Thus in the west window of Canterbury Cathedral we have the batement-lights twice divided in this way, and as there is grouping in the head of each compartment, monotony is pretty well avoided, even in so large a window, without the aid of Subarcuation. Different applications of the transom will be seen above in the windows from Weedon and Rushden. Other examples will be found, *with a transom over the heads of the principal lights only*, in Winchester Cathedral, four lights, with much grouping in the head; *across the batement-lights only*, of three lights, at Penkridge, Leighton Buzzard, Titchmarsh, Cherry Hinton, and Middleton Cheney, (where the transom crosses the central compartment only, ranging with a prominent quatrefoiled figure in the lateral ones;) of five lights, at Stanton Harcourt, at Leighton Buzzard, St. Giles, Northampton, and Thurstaston, Leicestershire (24), having the transom foliated without arches; *with the transom in both positions*, at Penkridge, of four lights. The common and the open transom are sometimes combined, as in the rigidly Supermullioned west window at Merton College Chapel. The transoms, it

<sup>w</sup> Figured in the Glossary, pl. 162.

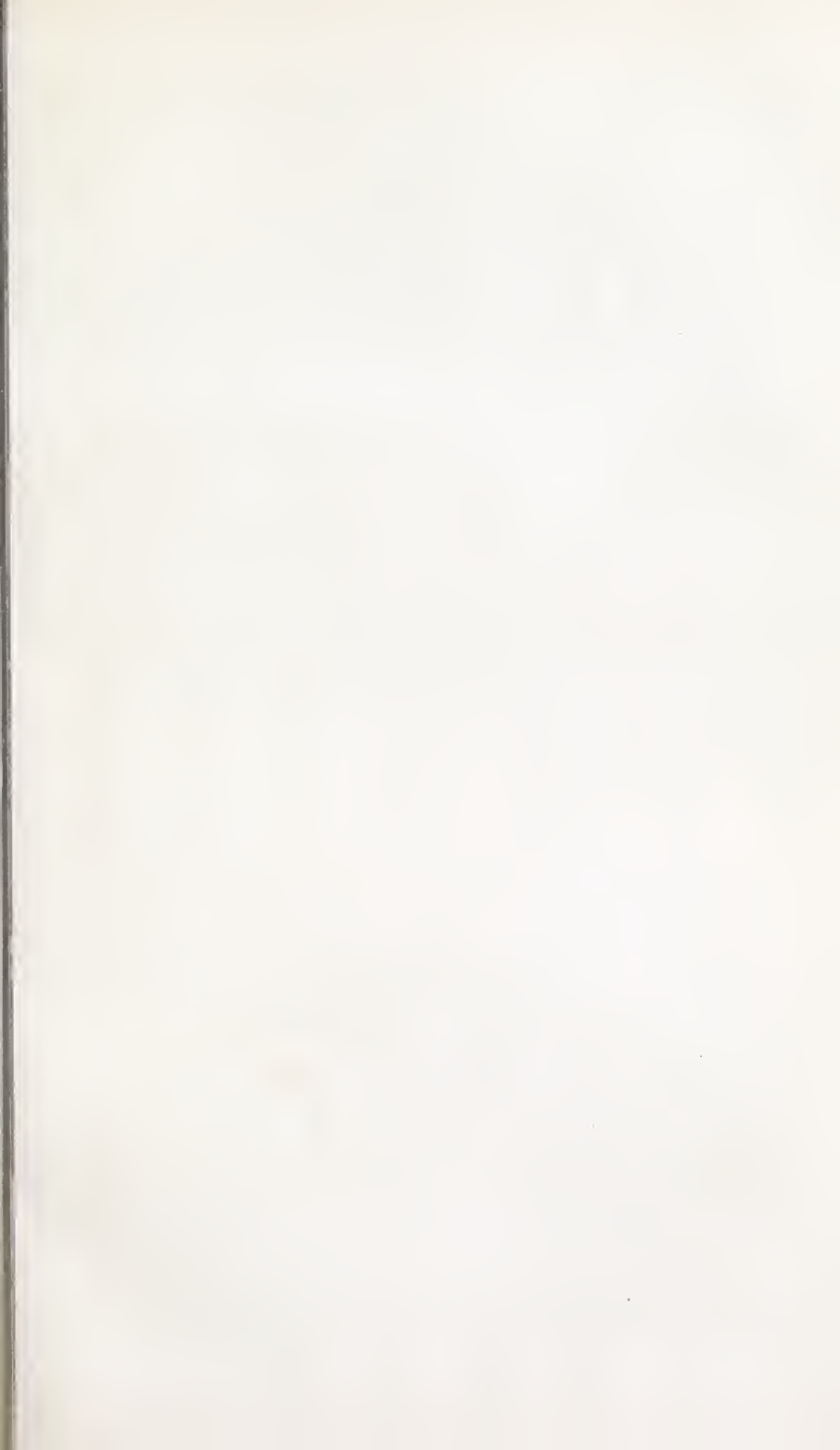
will be observed, are not uncommonly fringed with battlements, an ornament certainly to be called out of place, on the same principle as the sculptured enrichments at Merton, Dorchester, and Barnack.

*Subarcuated Supermullioned Windows.*

Subarcuation now meets us at almost every step; and we must remember that not being in the least degree inconsistent with the presence of transoms of both kinds, we shall find it in many cases in conjunction with them. In large windows the arches of subarcuation and the tracery-bars continued from the mullions frequently describe a primary pattern; but as in most cases of subordination in the Perpendicular style, and especially in this variety of it, they are of less<sup>x</sup> consequence than in subordinated Decorated windows, as the primary pattern is not, as in the case of the latter, one which could exist by itself. Still the subordination thus formed is certainly of more consequence than in most other Perpendicular instances. And as subarcuation entails thus much of affinity to the previous style, it also introduces another more marked resemblance. Whenever a fenestella consists only of a single light, the Perpendicular treatment has a very awkward appearance, and it is consequently far more usual to find a vesica inserted over the arch of the light, just as in subarcuated Flowing windows. And this frequently produces yet another Decorated feature, for a spandril is thus left between the subarcuating arch and the nearest tracery-bar which can hardly be filled up in the true Perpendicular manner. Sometimes it is sufficiently small to be itself foliated, as at

\* Nothing, for instance, is more common than for the mullions to be continued in the head on one plane, while these rising from the heads of the lights

are on another. We even find the mullions themselves on one, and the lights on an inferior. But subordination of this kind is of no importance in our view.

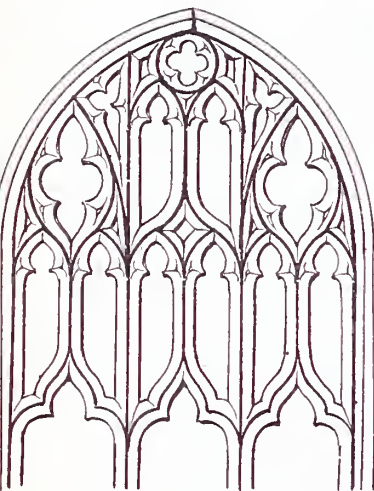




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Cuddesden, or left unfoliated, as at Brington, Northants, and Winchester College; but more frequently a long Divergent piercing is inserted, as at Wroxham, Norfolk<sup>y</sup> (25), or even a quatrefoiled circle, as at Merton College Chapel<sup>z</sup>. I before remarked that when the arch was very much depressed, or when from other causes the tracery commences considerably below its spring, subarcuation was of less account; in examples of the former kind, such a fenestella is simply a light with a sharper arch than usual, and is often treated as such, which has always a meagre effect, as at Moseley, Warwickshire, and Shorwell, Isle of Wight (26), where the window is set under a square head, with enriched spandrils like a doorway.

We may make exactly the same distinction in Perpendicular subarcuated windows as in Decorated ones, whether the subarcuations spring from a central mullion or whether they leave a complementary light or lights.

a. *With a Complementary Light.*

Of the latter class, of three lights, we have those just above referred to as illustrating the treatment of the fenestellæ, which are the most typical windows of this variety. Those where the fenestellæ are differently treated, are chiefly where the tracery begins below the spring of the arch, as in the rich windows in the Chancel at Adderbury, fine examples of the open transom, and one at St. Simon and St. Jude, Norwich (27). In both these the spandril above the fenestellæ is foliated, and the fenestellæ treated in the ordinary Perpendicular manner; though in the Norwich example we have a very conspicuous quatrefoiled

<sup>y</sup> So Headcorn, Kent (Glossary, pl. 161), and others at Purton, Whiston, St. John's, Winchester, and Winchester

College.

<sup>z</sup> Glossary, pl. 161.

figure in the head. This one is also remarkable for the trefoil arches of its lights. All these windows, as well as the rest which I shall have to mention, exhibit many of those varieties in the treatment of the heads of compartments, which have been already alluded to, and which it is unnecessary to describe in each particular case.

Of four lights, with two complementary, is the window at Shorwell already mentioned; much better, though still meagre examples occur at St. John's, Winchester, and Maidstone, and one at Buckland, Berks, with a round arch, and the open transom in the complement.

Of five lights, with fenestellæ of two and one complementary, are many windows of extreme richness and beauty, which of course afford every variety of grouping and of transoms. I have thrown the chief classes into a note<sup>a</sup>, and will here mention a few of the most remarkable instances. At Wantage the central light is wider than the rest, and in the head is a very conspicuous multifoiled figure, and another more awkwardly introduced at St. Sepulchre's, Northampton; Brington (28) has a rich quatrefoiled figure, double-foliated; and though there is not the same occasion as in the class mentioned above, the Perpendicular tracery of the fenestellæ is not continued into the spandrils above, which are occupied by trefoiled circles. St. Michael's, Lichfield, has a remarkable intermixture of Alternate tracery, and the lower transom is very curious, from the in-

<sup>a</sup> *Without transoms, arch simple pointed, Wantage, Berks; four-centred, east windows, Brington and Whiston, Northants, the latter with grouping in the fenestellæ.*

*With transom across complementary batement-lights, arch simple, St. Sepulchre's, Northampton, east window.*

*With transom at head of lights and across complementary batement-lights, arch simple, St. Michael's, Lichfield, east window.*

*With transom in batement-lights of fe-*

*nestellæ, arch simple, Peterborough Cathedral, west window.*

*With open transom at head of lights, arch four-centred, St. John's, Northampton. Do., with open transom across complementary batement-lights, Deddington, Oxon.*

*With open transom across complementary batement-lights, School-house, Higham Ferrers, east window; Corpus Christi College, Oxford, east window; Congressbury, Somerset.*

truduction of quatrefoiled circles. In that at Peterborough, the transoms, apparently stuck at random in the tracery, look very ill. And here I must mention the east window of Adderbury as one of the finest of the examples with depressed arches. Yet the actual tracery dates only from the last restoration, as the print in Skelton represents it without any; whether it was restored from any record of its original form I know not; if not, nothing can be more creditable to the restorers.

Five lights, with three complementary, is an unpleasant form occurring in one at Romsey and in otherwise very rich designs at Maidstone and Ashford; it is of a piece with the four-light windows from the former church just alluded to; but in all the disposition is clearly unnatural.

A fine example of six lights, with two complementary, the arch four-centred, and a rich display of the open transom in two ranges, occurs at the east end of St. Stephen's, Bristol.

Of seven lights with fenestellæ of three lights and one complementary, are three most magnificent and extremely similar windows, the east window of Winchester College Chapel, the great north window of Merton Chapel<sup>b</sup>, and the west window of St. Mary's, Oxford<sup>c</sup>. Though built at different times, and with the lapse of a full century between the first and third, the differences, as far as tracery is concerned, are to be found only in the most minute details. In all the fenestellæ are treated as three-light windows with a further subarcuation, and the two Oxford examples have quatrefoiled circles in the spandrils of what we may call the sub-fenestellæ. All three have very conspicuous figures in the head. The same arrangement is found in the east and west windows of Bath Abbey, but the treatment is very inferior.

<sup>b</sup> Figured, Bloxam, p. 192.

<sup>c</sup> Glossary, pl. 162.

Of the same number of lights and of equal magnificence, although of a totally different character, is the east window of the splendid Church of St. John at Glastonbury (29). The arch here is four-centred, and the window is manifestly the development on a grander scale of such examples as the east windows of Whiston and Brington. The fenestellæ are of two lights, leaving three complementary; yet there is not the same bad effect as in the analogous case of the window lately mentioned at Romsey. This is partly from the less importance attaching to subarcuation in windows of this form, partly because the fenestellæ, though occupying less space than usual in the window, are really of considerable size, but above all from the exceeding grace and richness of the whole design, in which it is surpassed by no Perpendicular window with which I am acquainted. The tracery of the complementary lights is decidedly Supermullioned, though that of the fenestellæ is rather to be classed with a variety of Alternate tracery to be hereafter mentioned. Still the general effect is so completely of this style that it would be much less appropriately placed elsewhere. Nowhere can we find better examples of grouping and of the open transom. In the head is a large octofoiled vesica supported by two thoroughly Flamboyant piercings. And we must remark a very singular vestige of, or return to, earlier forms in the presence of actual Foil figures in the spandrils above the fenestellæ; and, as looking the same way, though not in strictness affecting the tracery, we may observe the unusual presence of external shafts attached both to the jambs and to the primary mullions. With this we may class the west window of Fairford, of the same number of lights similarly arranged, and of much the same proportion, but the smaller patterns are different, the figures in the head and spandrils being absent.

The west window of Canterbury Cathedral is of eight

lights, three in each fenestella, and two in the complement ; but there is no great skilfulness of design, and the two transoms produce considerable stiffness.

Of nine lights is the east window of Berkeley Church. Its existing tracery, I believe, like that at Adderbury, is modern, but it is exceedingly well done, and I cannot conceive it being other than a literal reproduction of an ancient design. It belongs to the same class as those at Brington and Glastonbury, being four-centred, with three complementary lights, and three in each fenestellæ. It lacks however the singular grace and beauty of the last example ; and it suffers a little from its great number of lights, the space not requiring more than seven.

b. *Without a Complementary Light.*

In the other class of subarcuated windows, where the subarcuations spring from a central mullion without any complementary lights, the number of lights is necessarily even. There is one of two lights at Wymondham, Norfolk (30), with rather an ingenious disposition of tracery in the fenestellæ, including in fact an Alternate figure ; in the head is a mere quatrefoiled space.

Four-light examples are not uncommon. The east window of Floore Church, Northants, (simple-pointed,) and the side windows at Whiston (four-centred) exhibit the Supermullioned tracery in its most unmitigated form. In others, as at Yatton and the chancel windows at Cuddesden, the central mullion is not continued directly, but is made to be supported by the subarcuations in a manner analogous to the open transom. The space thus formed is foliated at Cuddesden, and plain at Yatton. Winchester Cathedral will supply examples of the open transom, the east window of Rothersthorpe, Northants, of a plain transom across the

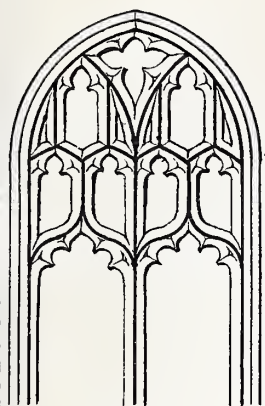
complement, and one at Newark (31), of two ranges of transoms foliated without arches. In Romsey Abbey is an example where the space in the complement between the two tracery-bars continued from the fenestellæ is simply quatrefoiled, the central mullion not being prolonged.

In the porch of Hereford Cathedral (32) is a four-light window chiefly of this kind, though a sort of enlarged open transom introduces a tendency to the Alternate variety; the tracery begins below the spring of the arch, so that it altogether has much the appearance of a window of eight lights. The complement resembles those at Yatton and Cuddesden.

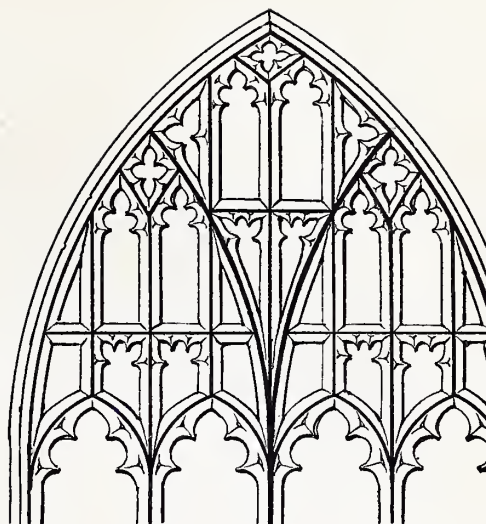
A real example of that number occurs in the west window of Rochester Cathedral, for the beauty of which but little can be said. It is chiefly remarkable for the use of the round arch, both to the lights, and in the numerous groups formed by the batement-lights. As at Glastonbury, we find a purely Geometrical vestige in the free quatrefoils, in this case set diagonally in the heads of the fenestellæ.

### § 5. OF ALTERNATE TRACERY.

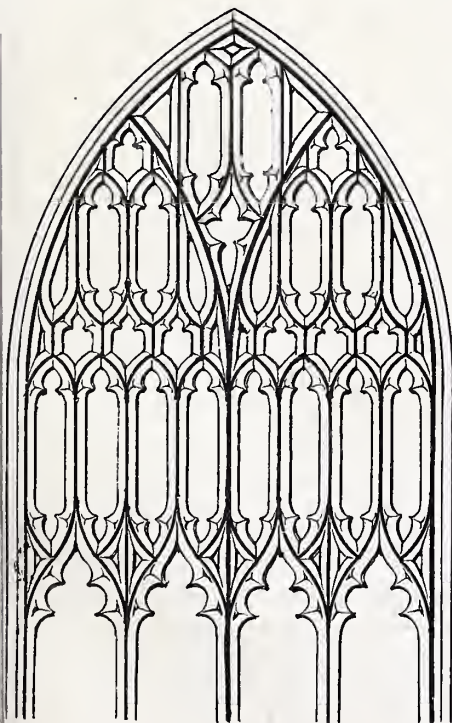
The definition of this variety has been already given. It may be perhaps on the whole considered as the most graceful of the three principal classes of Perpendicular. With less opportunity for richness and variety in the lines than the Supermullioned, there is far less of that stiffness and monotony which the sources of enrichment belonging to its rival are after all merely expedients to escape. An Alternate window retaining its natural lines, with merely foliations, though less elaborate and dazzling to the eye, is perhaps more really satisfactory than the most gorgeous Supermullioned window, with all its disguises of subarcu-



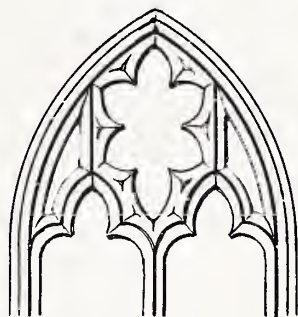
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ations, groupings, and open transoms. While maintaining the most complete ascendancy for the continuous and vertical line, it retains a good deal of the real spirit of the previous style, without introducing so much of its mere detail as we have seen in the Supermullioned. Its piercings are naturally far less long and narrow than in that style, retaining in many cases much of Reticulated character, as all the openings are of the same width, and their ranges alternate in the same way. The larger windows have the advantage of avoiding most of the difficulties of the Supermullioned form ; there is but little use of sub-arcuation or transoms, because the simple outline of the style is satisfactory without them ; and, as the alternation, like the reticulation, can be prolonged to any extent, there is less difficulty as to the treatment of the head of the window. It has the same general effect as the Reticulated, the same uniform expansion over the whole design, and the same difficulty with regard to the imperfect piercings or spandrils, though with far better means of obviating them. But, like Reticulated also, there is a degree of monotony about it ; a very large window cannot well be designed solely on its principle, and it rejects the aids by which the Supermullioned evades its own natural deficiencies. I am not acquainted with any pure Alternate, any more than any pure Reticulated window, of a greater number of lights than five.

From the much squatter and broader form of the piercings in this style than in any other variety of Perpendicular, it almost necessarily follows that the complete foliation is not entirely excluded. It is of course the retention of a Decorated idea, but it would be quite unavailing to class as instances of actual Transition all the Alternate windows in which it is found. In the two-light window of this style, (by far the most common type of

belfry-window during the whole duration of Perpendicular, and not unusual in other parts of churches,) the single piercing which occupies the head is almost universally quatrefoiled; of this the north aisle of St. Giles', Northampton, contains some very good examples to which we shall again have occasion to refer. In the Refectory of the Cathedral at Winchester, now the Deanery, are some exceedingly graceful examples in which the space in question is sexfoiled; a similar one occurs at All Saints, Hereford (33), with trefoil arches to the lights. Far less common is it to find the head of the piercing trefoiled, as at Hampton-in-Arden, Warwickshire, and the belfry-windows at Coaley, Gloucestershire. In windows of a greater number of lights, the piercings more commonly follow the general rule, but the complete foliation is still common. These larger windows fall naturally into two classes, those in which the heads of the lights are simple-pointed, and those in which they are ogee. In the former case the piercings are often cusped only at the upper end, but perhaps more commonly have a complete foliation. In the latter we seldom find a complete foliation, but generally a trefoil or cinquefoil at each end. Three-light windows have usually not room for more than a pair of batement-lights, with a space (sometimes occupied by a figure) in the head, but in those of five lights a double range is usually introduced, completely filling up the window.

Of the first class good three-light examples occur in Rochester Cathedral and at Bozeat, Northants (34). The former has a third piercing in the head, all three being quatrefoiled and doubly foliated; in the latter the third piercing is absent, its presence or absence of course depending upon the pitch of the window-arch, and the size of the lower piercings. The belfry-windows at Cam,

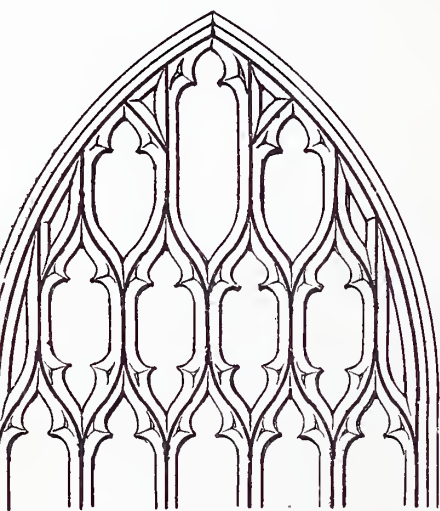




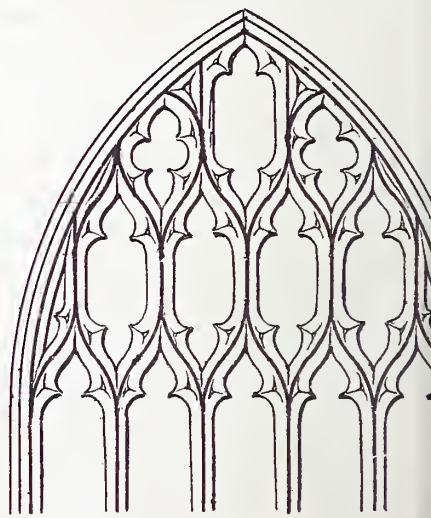
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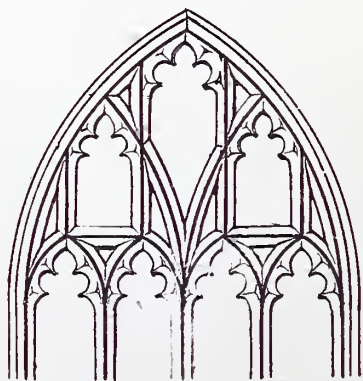
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Gloucestershire, have nearly the same lines as the example from Bozeat, but both lights and batement-lights are merely trefoiled in the head. The east window of Barrow-upon-Soar has a curious effect given to it by the batement-lights being ogeed, while the arches below are simple-pointed.

Of five-light windows of this class I cannot name a more beautiful example than the very fine east window at Towcester (35). This example deserts to a certain extent the usual Alternate formation in the arrangement of the four bold sexfoiled piercings in two groups under arches; but it must be allowed that this is a great improvement in point of effect, as the space in question generally presents a great difficulty in windows of this number of lights. It is indeed sometimes very awkwardly treated, even in otherwise fine windows, as at St. Cuthbert's, Wells, and in those (very inferior) in the aisles of Bath Cathedral, which have quite another character given to them by the depressed arch, and the awkward figures in the upper spandrils; others occur at St. Werburgh, Bristol, and Kidwelly, Caermarthenshire (36).

In the other class, though, from the use of the ogee arch, the lines approach much nearer to the Reticulated type, the Reticulated foliation is much less usual. The treatment of the space just mentioned is often much more skilful, as in the east windows of Sutton Coldfield and Church Bickenhill (37), in Warwickshire, where another pair of piercings is introduced, in the former case with a complete quatrefoil. In the east window of Lutterworth, the arrangement is more like that of Wells. At Sutton Coldfield the batement-lights are only foliated in the head, but we more usually find a foliation at each end, whenever the lights are ogee-headed, as at Gaddesby and Waulip, Leicestershire, and Raunds, Northants, of three lights.

Of four lights—if we are so to reckon it, for the case is by no means clear, and the part of the window with which we are concerned has much more the effect of one of three only—is the<sup>d</sup> south window in the presbytery at Dorchester, an early example of the use of Perpendicular tracery, for such it undoubtedly is in character, though apparently contemporary with the Decorated work adjoining. Of five lights we have examples in the east window of Church Bickenhill, mentioned above, and of Wanlip, where there is a return to actual Reticulated forms in an ogee vesica crowning the whole; as there is in another form, in that of All Saints, Hereford (38), where a common quatrefoiled figure comes in at the sides.

#### *Subarcuated Alternate Windows.*

We have already seen that in windows of this kind there is no place for Subarcuation, transoms, open transoms, or any of the other devices by which monotony is avoided in those of the Supermullioned variety. They are not at all in character with the equable and gentle diffusion of the design over the whole space. Yet, as ideas borrowed from one form are continually found obtruding themselves into others, a few examples of such anomalies do occur. At Hales Owen, Salop, Marston St. Lawrence, Northants, Portishead, Somerset, Yate and Wickwar, Gloucestershire, and the west window at Tong (39), we have four-light windows of this kind subarcuated, and the last is further disfigured by a partial transom across the heads of the lights, not extending to the spandrils of the fenestellæ. At Portishead and Marston the piercing in the complement has an awkward sort of complete foliation. So it is at Yate and Wickwar (40), where the lights are ogee. There is a

<sup>d</sup> Addington's Dorchester, p. 25.

similar window of five lights at Usk, Monmouthshire. But in none of the examples is the effect good; they have rather the general appearance of meagre Supermullioned, than of Alternate windows; as the complement presents an insuperable difficulty to the extension of the principle of the latter over the whole composition. We may add to them the large west window at Yatton<sup>e</sup>, though the tracery in the complement is Supermullioned.

*Combinations of Alternate and Supermullioned Tracery.*

The open transom, it is clear, hardly can occur in a window of this kind retaining any claim to purity of design; the examples which might seem capable of being referred to this head may be more accurately considered as instances—imperfect ones indeed—of one of the finest classes of windows which any date or style has produced, and which has been already referred to as furnishing the only distinct case of genuine subordination in the Perpendicular style. This is where there is a combination of Alternate and Supermullioned tracery; the finest examples of this, perhaps on the whole the most satisfactory variety of Perpendicular, are to be found in the unrivalled Churches of Somerset; the less perfect type I have chiefly observed in Gloucestershire, a district whose architecture in this, as in several other respects, seems to present a kind of foreshadowing of its more favoured neighbour.

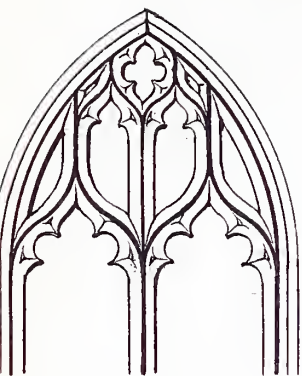
In the complete type of this kind an Alternate pattern is described by the primary lines, the straight-sided arch being very commonly used in the batement-lights, and each compartment is again filled in with an Alternate pattern of two lights. The piercing in the head of this is most

<sup>e</sup> See Frontispiece to History of Architecture.

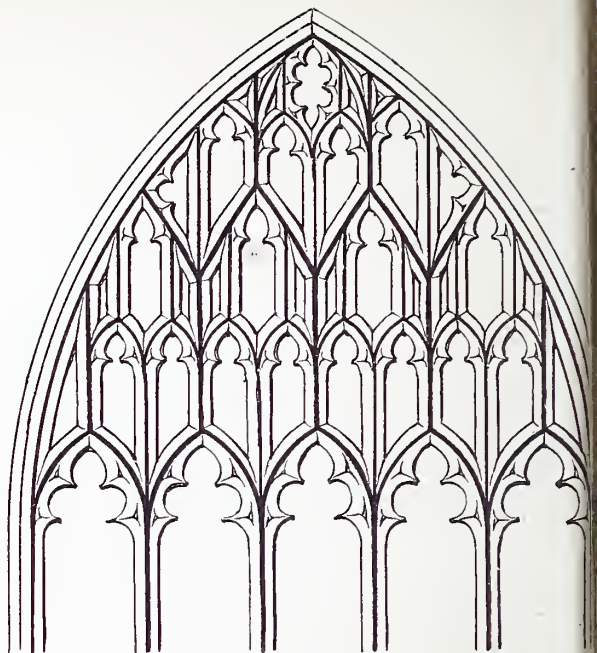
usually trefoiled or cinquefoiled in the head, being, by reason of the straight lines above it, much more elongated than is generally the case when such a composition stands distinct. It will appear from this account that, in strictness, this class of windows is not, as it was defined above, a combination of Alternate with Supermullioned tracery, but rather of Alternate tracery with itself: but in its general effect it exhibits a mixture of the two; the primary lines are Alternate, while the whole expanse, if considered without reference to the subordination, is Supermullioned. This kind of window can be made of all sizes without requiring any extraneous aid whatever, as its own principle is quite sufficient to fill up any required space without any monotony whatever. It has the expansion and equability of the simple Alternate, with an immense addition of splendour and elaborateness. It is in fact a translation into Perpendicular language of one of the finest Flowing forms, and surely very little of its spirit has evaporated in the process.

The analogy between the Reticulated and Alternate forms of tracery has been already mentioned. This present variety in like manner suggests a comparison with that very elegant, though by no means common form, in which a Reticulated outline has each of its vesicæ filled in with a Divergent pattern. I am not aware of any instance in which any trace of the latter form is retained in windows of the class which we are now considering, but the two-light Reticulated composition, so similar in general effect to the two-light Alternate, is occasionally substituted for it in the secondary patterns. This occurs in a very pretty two-light example at Grafton Regis, Northants (41); and in a very inconsiderable degree in the splendid five-light east window at Yatton, which I am inclined to consider as being, upon the whole, the most perfect





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45



and faultless Perpendicular window with which I am acquainted. For other examples without this peculiarity we may refer to the following; of three lights, St. Augustine's, Bristol, Dideot, Cardigan, Kingsthorpe, Hutton, Banwell; of four, Winscomb, Churchill, and Wrington; of five, Yatton, north transept (42), Cardigan east window, and several in St. Mary Redcliffe: of these it will be observed a large majority come from the favoured county of Somerset.

In the other kind, instead of a complete Alternate figure being inserted in each primary piercing, we have simply grouped batement-lights, forming an open transom at the head of the lights. In fact the lines are identical with those of the common Supermullioned type, except that the primary lines describe an Alternate pattern, though often a very imperfect one. This kind, though far inferior to the magnificent windows just described, is, when worked with any degree of skill, decidedly above the level of the ordinary Supermullioned forms. In some instances, as in three-light windows at Yalding, Kent, and Marston, Oxon, the lights have simple-pointed arches, but in the Gloucestershire type they are more appropriately ogeed. Of this kind are several windows in Dursley Church and the west window of Coaley, of three lights, and many others in that neighbourhood, several in Monmouthshire, and the west window at Brewood, Staffordshire (43). And with these we may fairly rank a very fine window in the south transept of Bristol Cathedral (44), which presents the same outline better worked; but each of the ogee-headed compartments is filled up with a Retieulated pattern of two lights, so that window is actually of six lights, of the same width as the batement-lights, just as in pure Alternate tracery.

As the true Alternate tracery is now and then subar-

uated, we might not unnaturally look for the same modification in windows of this last type, in which, as the general effect of the Supermullioned class so decidedly prevails, it could hardly fail to be at least as appropriate as it is to the latter. We find two four-light windows of this kind (45) at Dursley, which are very good, except in the awkward shape and want of foliation in some of the smaller piercings, the former effect being owing to the arches of the batement-lights not coinciding with that of the window. Of the same kind, with a four-centred arch, are the aisle windows<sup>f</sup> of St. Mary's in Oxford. I am not certain that, with this pattern, the shape of the head is not an advantage, and they are remarkable for the beauty and elegance of their workmanship.

#### § 6. OF PANELLED TRACERY.

The last, the least important, and by far the most ungraceful variety of Perpendicular, or indeed of any kind of tracery, is that to which I have already given the name of Panelled. It is a real logical division of the possible ways of forming Perpendicular tracery, and thus must be allowed to rank side by side with the Supermullioned and the Alternate; otherwise it is so unsightly, and, in any thing like a pure form, so rare, as hardly to deserve the honour of a separate classification; especially as its title to the name of Tracery at all must be allowed to be not a little dubious. It is formed by a simple continuation of the mullions alone, without any bars springing from the head of the lights. It agrees with the Supermullioned in the prolongation of the mullions, and in fact retains its primary lines; with the Alternate in its batement-lights being the same width as those below. As nothing springs from the apices of the

<sup>f</sup> Figured, Bloxam, p. 192.

lights, it almost necessarily follows that a transom should be thrown across at that point, as otherwise the unfinished appearance of the arches unconnected with any thing would be intolerable. In Panelled windows therefore we cannot draw any distinction between a transom across the tracery and a transom across the lights. In fact this form of window is exactly identical with the familiar arrangement of transomed batement-lights, if we consider these last irrespectively of the lights below. And in many cases, where the tracery commences below the spring of the arch, this is really the view we take; the batement-lights alone give the character of the design, and we practically estimate the number of lights at double its real amount. As far as effect is concerned, the east window of Rushden, and even the west one of the Bede-house at Higham Ferrers, are much more truly of ten lights than of five. Much more so the long three-light windows in the former Church, and the four-light from Hereford (32), which we might easily conceive cut off at their lower transom, and thus converted into Panelled windows of six lights.

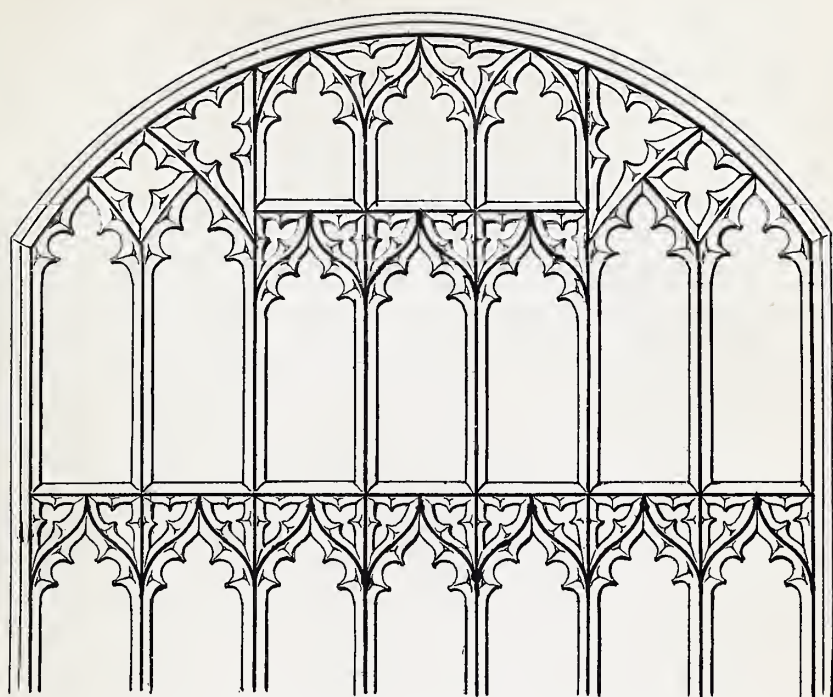
The only pure example of this style which I can recollect is one at Clent, in Staffordshire (46), which I visited so long ago, before I had paid any especial attention to the subject of tracery, that I cannot rely on the minute accuracy of my drawing, especially whether some portion of the window may not have been mutilated. Still I have not hesitated to insert this example, because, even if it should happen not to be a correct representation of any existing window, it exhibits the typical form of a class which certainly exists in idea, and which constitutes an element in several windows of some importance, though I can point to no other instance of the full purity of its deformity.

The one however with which I must commence my series of windows in which the Panelled influence is ob-

servable is one of but little beauty or interest. This is the east window of the north aisle at Cam, Gloucestershire, of three lights, of which the central one is constructed on this principle, with an embattled transom. Of three lights also I may mention the west window of Stone Church, in the same neighbourhood, where the complement of a subarcuated design is treated in this way with an open transom. We may next mention, though exhibiting this variety in less purity, even in the part of the window which may be assigned to it, the windows in the western part of the aisles<sup>e</sup> of Winchester Cathedral. These are of four lights, divided by primary mullions into three divisions, the central one, of two lights, being Panelled, though changing into Alternate at the top. The side lights are Supermullioned. Of five lights is a window at Swansea (47) with fenestellæ of three. Of seven we have the certainly not beautiful, but strange and rich east window of Church Eaton, Staffordshire (48), remarkable as thrust into a space far too small for it, and presenting in its segmental head the most marked contrast to the high gable above it. It is Panelled throughout, except that the two side lights on each side are grouped under a sort of weak subarcuation. The tracery in the head and under the transom has some trace of Flowing character. Of eight lights is the vast west window of <sup>h</sup>Fotheringhay, subarcuated, with the fenestellæ subarcuated again, with complements of two lights, which, with that of the window itself, are Panelled. A transom runs across at the springing of the arch, foliated without arches. There are however two other windows, belonging to a great extent to this class, of much better character. The first is the really grand west window of Wrington (49), of six lights, subarcuated, with Alternate fenestellæ of two, and the two complementary

<sup>e</sup> Willis' Winchester, p. 60.

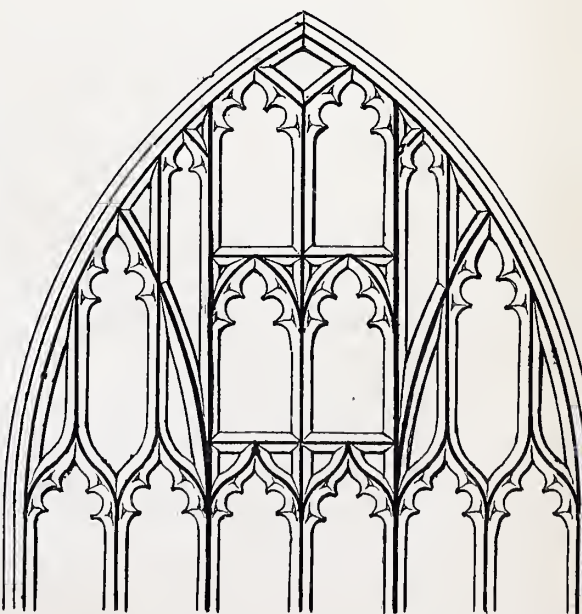
<sup>h</sup> Figured in the Oxford Society's Fotheringhay.



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49



Panelled. This prepares us for the great west window of Winchester, which is, in its main features, almost purely a development of the Wrigton example on a still larger scale. Here we have nine lights, subarcuated, with the three complementary entirely Panelled; and the size of the fenestellæ admits the Panelled element into them also, which was hardly possible in the Wrigton window. They are a kind of miniature of the general design, being themselves subarcuated, with the complementary light Panelled. These two windows should always be classed together, and if their resemblance be only a coincidence, it is a very remarkable one. They exhibit what Panelled tracery is capable of, namely a very considerable degree of richness when judiciously combined with other forms. Their great size admits of a wide application of the transom, both above and below the spring of the arch, which could not be in the small example at Clent, and which takes away from the meagreness of the design. In the vast window at Winchester the whole is one expanse of horizontal and vertical lines intersecting, mere open panelling. The divergence of the arches of the fenestellæ is the only mark enabling us to say that the tracery commences at one point more than another. So far as the design can be called tracery at all, the tracery extends over the whole window; it is a Perpendicular version of the east window of Dorchester. Moreover, the subarcuation, though at the expense of introducing an entirely different principle of composition, takes away one main source of deformity in the typical example, namely the horrible bareness of the spandril over the external light on each side. Yet it may be doubted whether the subarcuation itself has not introduced, in the Wrigton window at least, a difficulty of a nature somewhat similar to that which it has removed. In both, the spandril above the fenestellæ appears incongruous,

as presenting a piercing or batement-light only half the width of those which it immediately adjoins, as well as a transom stopping suddenly. The latter perhaps could hardly be avoided, but the former defect at Winchester is quite supererogatory, arising from the piercing being unnecessarily divided. But at Wroughton the defect is irremediable; the spandril was too large to be left bare or merely foliated, the latter not being a very Perpendicular arrangement, and the insertion, say of a circle, would manifestly have been more out of place in a window of this kind than even in any other variety of the style; to continue the mullion out of the fenestellæ was the only feasible treatment; the mullion being supplied by its Alternate tracery. This filling up of the fenestellæ was the only practicable one, as to have made this part of the window Panelled would both have been extremely unsightly in itself, and have introduced into this part of the window the very difficulty which the use of fenestellæ at all excludes from the general design. At Winchester the sub-fenestellæ could hardly have been treated in any way but that in which they actually are, with a vesica, according to the customary arrangement of subarcuated windows of three lights.

It now only remains to remark that this poor form of tracery gives birth by an easy process to one still poorer, or rather to a complete absence of tracery. By omitting the transom at the spring the design is reduced to a series of arches between Perpendicular mullions, as at Longdon, Staffordshire; with a square head, this forms the common domestic window of the style, a purpose for which it is well adapted. It is needless to remark the strong similarity between this and some forms of Arch tracery, with which indeed in some cases it becomes absolutely identical<sup>i</sup>.

<sup>i</sup> See pl. 20, fig. 93.

### § 7. OF THE DERIVATION OF PERPENDICULAR TRACERY FROM FLOWING.

The transition from Flowing tracery to Perpendicular, was one which differed in several respects from the earlier one between Geometrical and Flowing. It presents the remarkable phænomenon of a change which introduced no new principle, but merely confirmed and extended the application of one already prevalent, causing a greater alteration in mere appearance than one which, in a philosophical point of view, was of far greater importance. The different varieties of Flowing tracery suggest the Perpendicular idea, and that easily and naturally, so easily and naturally that it has been held to be a mere coincidence. While the Flowing element was engrafted on the Geometrical as something extraneous, each form of Flowing tracery, in proportion as it more completely realized its own idea, contained the Perpendicular idea as an element, which only required to be developed into complete ascendancy. Whether this was a change for the better or for the worse is an entirely distinct question; and as far as regards the effect of a window considered by itself is concerned, I am free to confess that it was decidedly for the worse. But whatever opinion we may form on this question, I apprehend that a diligent examination can hardly fail to show that the fact is as I have stated it.

In no part of our subject is it more necessary to distinguish with the utmost accuracy between Intermediate and Commingling specimens. We shall shortly meet with abundance of the latter, but our present business is with the most strictly Transitional examples, those which decidedly illustrate the manner in which Perpendicular forms were evoked out of their predecessors.

*Development of Reticulated Tracery into Perpendicular.*

I remarked above that the Alternate tracery retained a strong impress of the preceding style, without introducing so much of its actual detail as the Supermullioned. And I might have said that it is in one sense the typical form of Perpendicular, but that the expression might be liable to be misunderstood, as the Supermullioned not only introduces an actually greater number of Perpendicular lines, but is more strictly Continuous in its actual lines, and has the long narrow piercing far more predominant. Yet, as we have seen, an Alternate window of four or five lights may be purely Perpendicular, while a Supermullioned one of that size almost always requires the introduction of some non-Perpendicular element to render it satisfactory. It is more intensely Perpendicular than the other, but, as in the case of many other extreme developments, it defeats its own end. The Alternate is the form of Perpendicular which must be compared with the earlier style ; it is the most natural and immediate derivation from their purest and simplest forms ; consequently it is, in idea at least, and probably in fact also, the earliest variety of Perpendicular. The Supermullioned appears to be worked out of it, not immediately derived from the Decorated forms, although suggested by some of the shapes assumed in their combinations.

What the pure Geometrical and the Reticulated are to their respective periods, such is the Alternate Perpendicular to its own. Their strong affinity is shown in all three depending so much on the ascent by pyramidal stages, and in their strong resemblance in general effect. The appearance of the three in a small window seen at a distance, when the quatrefoiled piercing only, and not the actual

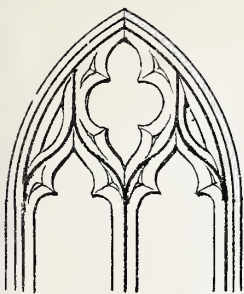
lines of the tracery, is forced strongly on the eye, is almost identical. And the Alternate is derived from the Reticulated by a much more simple and natural process than that which evolved the latter out of the simplest Geometrical. In that case the nearest approach to a strictly intermediate form is where the process which converts the one into the other is applied to a portion of the figure only; the Reticulated sinks into the Alternate by the most imperceptible stages that can be imagined. In this transition we behold the most conspicuous example of a fact which is in a greater or less degree true of other varieties also, that Perpendicular tracery is Flowing or Flamboyant elongated or flattened. The same lines, the same figures, only as it were beaten out, will often convert a Flowing window into a Perpendicular one, a process which cannot be applied to turn Geometrical into Flowing. Imagine the point of junction between two of the vesicæ in a Reticulated window amplified into a line, and we have at once the Alternate Perpendicular. And this mode of transition actually took place in the most gradual and stealthy manner. The continually recurring difficulty of the Reticulated style, the imperfect piercings, suggested so many ways of treating the lines external to the main vesicæ, that it is not surprising that one should have been to carry them up vertically; this accordingly was soon done. In the south aisle of St. Giles, Northampton (50), is a two-light window, whose lines run up thus Perpendicularly, and it requires the closest inspection to distinguish it from its purely Flowing neighbours, with which it is identical in effect. Yet this is a two-light Alternate Perpendicular window, and it requires only to substitute the simple arch for the ogce in the lights, and we at once produce the undoubted Perpendicular windows of the opposite aisle. This form is the one which takes the place of the two-light Reticulated, both as a distinct window and as

a portion of a larger composition. A curious intermediate form will be found in the Refectory of St. Cross ; we have already seen it in the fenestellæ of the east window at Hawkhurst<sup>k</sup>. In larger windows we find exactly the same process at work, commencing with the crowning vesica, as at Claycoaten, Northants (52), and in a more unmeaning manner (as involving both lines) in the east window at Thrapstone, and in a form, ugly, because uncusped, at Oadby, Leicestershire. From this it proceeded to the imperfect piercings at the sides, as in one of three lights at Upton Snodsbury, Worcestershire, where their lines are drawn up vertically in a similar way ; apply but the same process to the other two vesicæ, and the tracery becomes at once Alternate Perpendicular. In one at Tewkesbury (53) of five lights, the upper part is treated like that at Upton, and is quite Perpendicular, the lowest remaining Reticulated. The very slight step between this and some distinctly Alternate Perpendicular windows (as No. 37, 38) hardly needs to be pointed out.

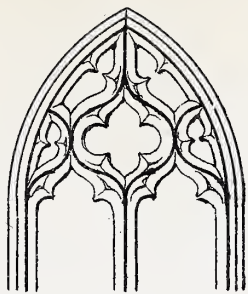
I cannot but think that this is natural and legitimate development, and no sudden introduction of an altogether contrary principle. Had Perpendicular tracery been no development from Flowing, but a creation of the brain of William of Wykeham, which sprang at once to maturity, it would not have been found thus stealthily creeping into existence in these remote parish churches. The long narrow piercing, the foliation at one end, without which there is no Perpendicular effect, is of far more importance in general appearance than these minute modifications of the lines of tracery, which leave the complete foliation, and the general effect of the Reticulated tracery, almost un-

<sup>k</sup> Pl. 31, fig. 55. I mentioned above (pl. 23, fig. 9.) some two-light windows with the line continued beyond the apex of the crowning vesica and turned back.

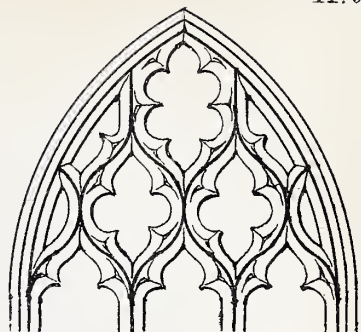
This variety is seized on by the same influence, and the line carried up vertically in the spire-lights at Brigstock and Shottesbroke, (51).



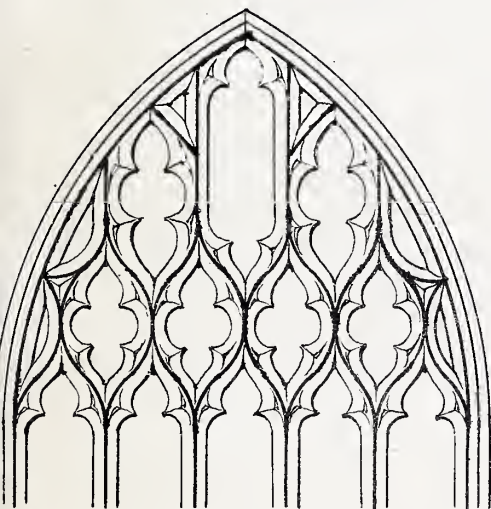
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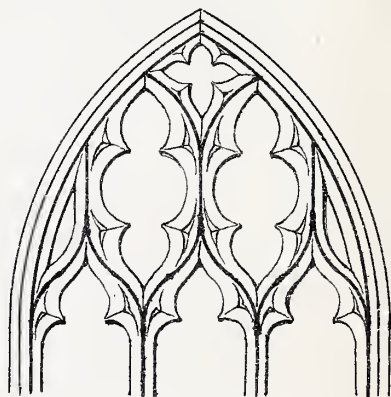
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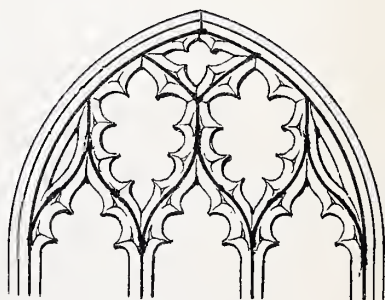
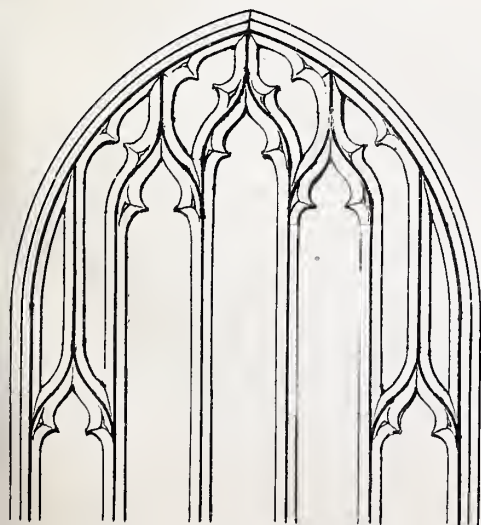
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54a





touched. The points in which the vertical line makes its first appearance would not have been those which would have been selected by a daring innovator or his admirers. A violent alteration would doubtless have first abolished the characteristic quatrefoils, so much more inconsistent with the vertical effect than the Flowing line itself; yet they are retained, as we have seen, even when the lines are completely Perpendicular, common as the other form was throughout the period of the Flowing style.

Besides the genuine Reticulated window, these remarks will also apply to that modification of it to which I have traced up the English form of Flamboyant. If the two principal piercings of a three-light window of this kind instead of flowing into the arch with an ogree curve, leaving a figure of their own size in the head, are elongated in the same manner as the last variety, so as merely to leave only a very small one, as at Dunchurch, or a space in the head, another transitional form is produced. The principal feature is the two long, and certainly ungraceful, quatrefoiled figures side by side, divided by an extent of Perpendicular line varying according to their comparative elongation, their outer lines still remaining curved. A window in the north aisle of St. Giles, Northampton, is a good example (54<sup>1</sup>). By foliating the upper end only we obtain the windows of St. Nicholas' Chapel, Peterborough, which may however be perhaps considered as not representing a genuine stage in the transition, having somewhat of a Flamboyant tinge. A very slight change brings the window to the form at Tewkesbury (54 a) which is much more Perpendicular than Reticulated, and then, by straightening the outer line, a most gentle operation, and introducing an appropriate form of cusping, we arrive at the most elegant type of Alternate Perpendi-

<sup>1</sup> Others, with varieties of no great importance, occur at Milton Malsor, Northants, King's Norton, Worcester-

shire, Misterton and Lutterworth, Leicestershire; the latter being under a much more depressed arch than the rest.

ular, as at Leehlade, Gloucestershire, and the late and awkward, but not essentially different, specimens at Burrington, Somerset.

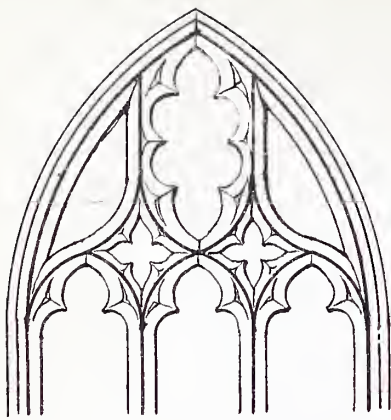
These examples lead directly to one definite form of Perpendicular; and surely no transition ever was more natural and gradual, more thoroughly a development of the style itself. No violent change, no sudden introduction of an unknown element, takes place; the tracery merges gently from Retieulated Flowing into Alternate Perpendicular, by a course far smoother and more stealthy than that by which the former supplanted Geometrical, and in which it is far less easy to fix a point at which it ceases to be one and becomes the other. Most of the other varieties lead also to Perpendicular, but none so directly; the struggle is harder, and the steps not so regular and easy to be traced out.

*Development of Ogee Tracery into Perpendicular.*

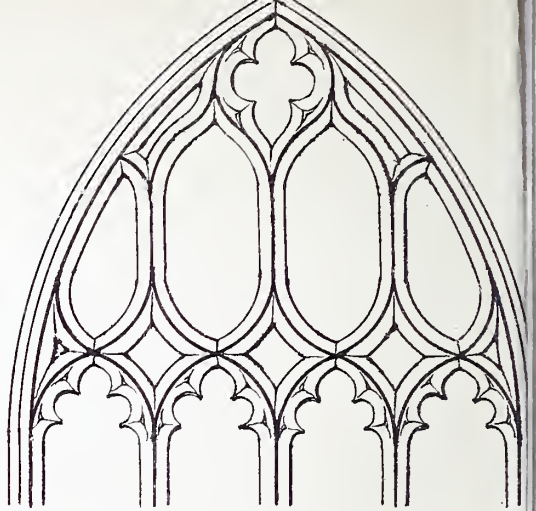
The different forms of Ogee tracery lead most of them easily to Perpendicular, not indeed in the same direct way to any particular variety, but they gradually introduce the predominant vertical line, which of course is left to itself for its own development. The simplest form of this kind, where the tracery consists simply of ogee arches, early manifested a tendency this way, as it is rather difficult to draw the line at the exact apex, so that some vertical prolongation above it continually comes in, as in the tops of square-headed Retieulated windows<sup>m</sup>, those at Dorchester for instance. In two-light windows, which are separated from Retieulated by so slight a boundary, the introduction of this transitional element renders them identical. Three-light windows afford some curious transitional forms. Thus

<sup>m</sup> Figured in Addington's Dorchester, p. 5.

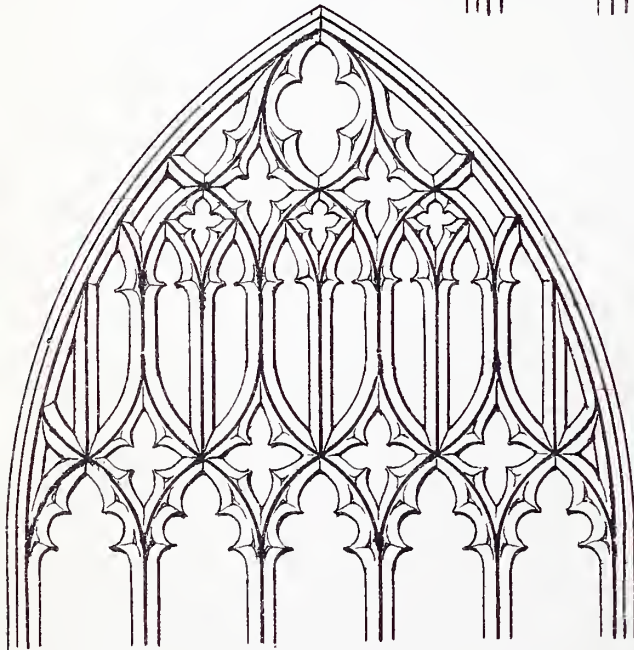




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a mere easy prolongation from the apex of the ogee arches at once converts such windows as the "clerestory at Oundle into the examples at Peterborough and Wootton Wawen (55). At Hampton Poyle, Oxon, and Burton, are similar examples, with rather more of Decorated flow altogether, but not affecting the Perpendicular element. The east window of Sandford, near Woodstock, and one at Warkworth, Northants (56), are rather more advanced, the latter especially, being the first example we have seen of a mullion carried through to the head; otherwise the two are very similar, and remarkable as well as Burton, for the curious kind of transom across the top of the side lights.

The same process of straightening the existing lines also converts the fully developed intersecting Ogee tracery into Perpendicular. Thus in three-light windows the side lines of the crowning vesica may be carried up straight into the arch, exactly as in the analogous case of the Reticulated. This is done in an example at Kings Sutton (57), and one in Peterborough Cathedral, which do not deviate the least in general effect from the ordinary type of their respective forms, though the lines have become Perpendicular. In windows of four lights the Perpendicular element comes out more strongly, as in two awkward examples at Deddington, Oxon, and Everdon, Northants (58); the latter must be considered as an example, though but a very bungling one, of Alternate Perpendicular, and yet, but for this process of flattening, it differs not from a four-light Ogee window. The fine windows in the Chancel at Kissingbury, Northants (59), exhibit this transition in a more advanced stage; indeed they exhibit the introduction of an element not strictly belonging to it, and are probably posterior in date to more complete Perpendicular windows

<sup>a</sup> Pl. 25, fig. 22.

<sup>o</sup> Figured in the Oxford Society's Guide, p. 90.

from which they have borrowed hints. For the Alternate piercings above the row of quatrefoils are filled with Perpendicular patterns rising not very naturally from the heads of the lights. In the splendid east window of five lights the upper part of the head is finished with a fine composition of Ogee tracery; in the side windows of three the vesica in the head is perfect, and the composition must be considered as an example of a primary (in idea) Ogee pattern being filled up with a secondary one, whose tracery in this case is Perpendicular. The primary pattern is identical with the five-light Ogee window at Exeter mentioned in the last Chapter<sup>p</sup>.

### *Origin of Supermullioned Tracery.*

Hitherto our transitional examples have chiefly led us to the Alternate variety of Perpendicular, for the supermullions at Kislbury are not a natural development of the Ogee pattern. Otherwise we have seen but little of the Supermullioned variety, or that which could well give birth to it, though the row of quatrefoils in the Ogee windows might easily have helped to suggest the open transom. Another form however may be found which will at once produce that feature and Supermullioned tracery itself. At the same time our position with regard to Perpendicular might be quite sufficiently established without seeking any direct origin for the latter variety in the Flowing style. Assuming Alternate tracery as the earliest form of Perpendicular, the Supermullioned might easily be derived from it by combination or intersection. But, even with this view to fall back upon, if required, we shall find that the indications of the approach of Supermullioned tracery to be found in other Flowing varieties, are hardly less clear

<sup>p</sup> See pl. 26, fig. 30.

than the steps towards Alternate afforded by those which we have already examined.

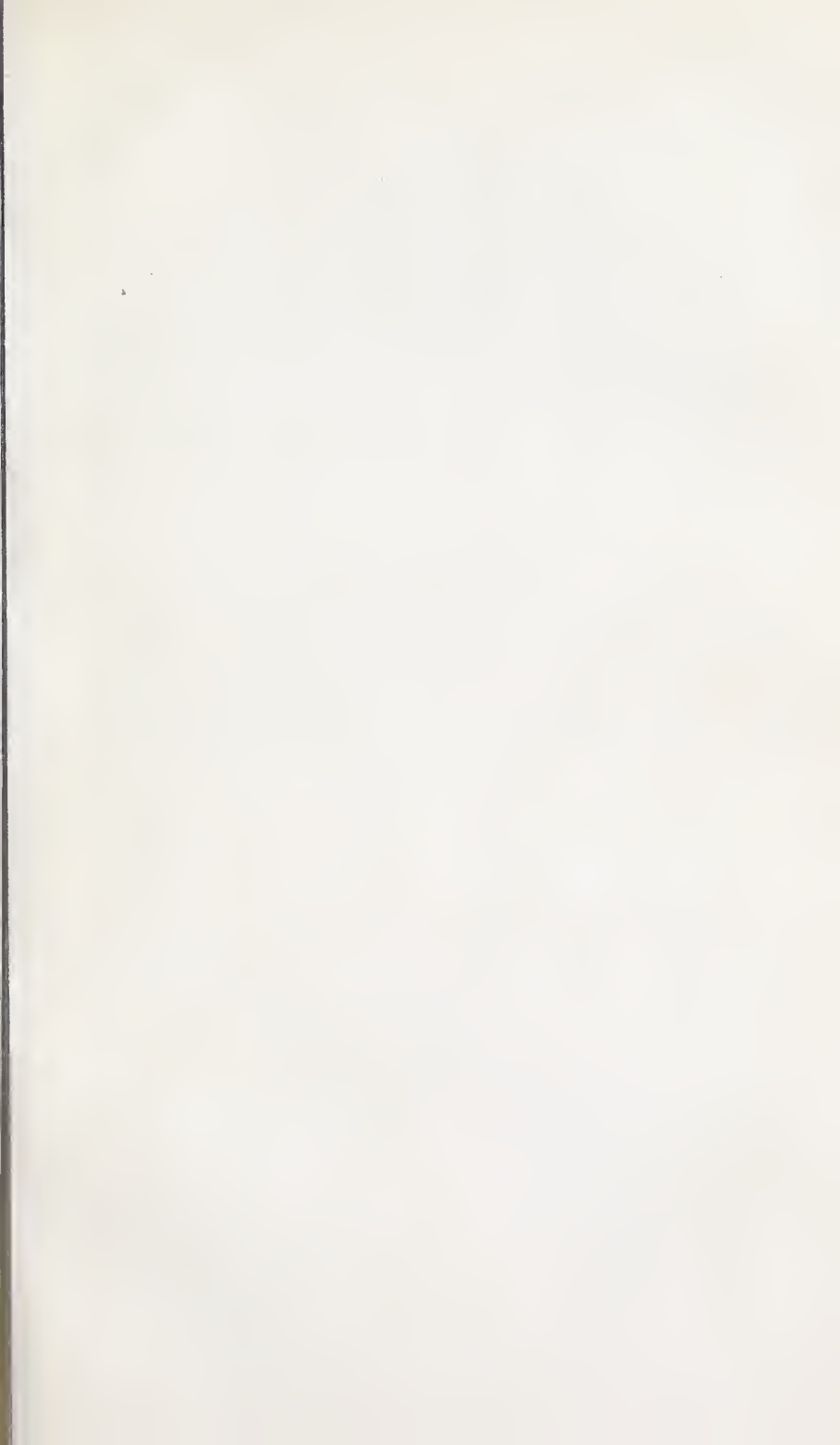
The form alluded to in the last paragraph is that in which we find two or more vesicæ side by side; if we straighten their lines, as in the cases already given, we at once produce Supermullioned tracery and the open transom. Thus in the not very late Decorated windows on the north side of the clerestory of St. Cross (60), we find this done to the line between the vesicæ, but not to their external ones, in a manner a good deal resembling another class lately mentioned<sup>a</sup>. Did the latter follow the same rule, the whole would be thoroughly Perpendicular. The late Perpendicular window at Basingstoke<sup>r</sup> exemplifies this same connexion; its batement-lights being very little more than elongated vesicæ.

The Divergent form of Flowing tracery introduces the Perpendicular line at every step; in fact, as we have seen, its very existence requires the presence of a predominant vertical line. Reduce the vesica in the head to a foliated space, as in an example at Ecton (61), and here also flatten the sides, and we at once produce a two-light Supermullioned window, as at Aldwinkle St. Peter's, Northants, and Sampford Reeds (62), or by a vertical, though not a genuine Perpendicular, development the window may be carried right through to the head, as at Marston St. Lawrence. And when this form is much used in combination, a like Perpendicular effect is produced, especially when inscribed in piercings formed by arches, in which case almost any two-light filling up introduces the Supermullioned element, as in the side windows of the transept of Northborough, and the lower part of the west window at Etchingham, the upper part of which is still more distinctly Perpendicular.

<sup>a</sup> See fig. 54.

<sup>r</sup> Figured, Brandons' Analysis, Perpendicular, Sect. i. pl. 4.

There is another class in which the Perpendicular line is introduced in an equally stealthy and imperceptible manner. There are those which seem equally capable of being referred to the Divergent or the Convergent type; several central lines being taken, from which piercings are thrown off which meet at their points, and which therefore, according to the view taken, may be said with equal truth either to diverge or to converge. This process can hardly fail to produce a series of strongly marked Perpendicular lines. We see this in three-light windows at St. Michael's, Cambridge, and Deeping (63), the latter having a very Flamboyant cast, and more strongly in a square-headed example in the very interesting south transept of Frisby Church, Leicestershire, where the vertical lines are actually carried into the head, though this is rather a forestalling of a later stage than a real part of the present development. The vertical tendency to which I am now referring is quite complete without them. We shall find the same notion carried out on a bolder scale in two larger windows from the same Churches, in which the main conception is identical, though the difference in the shape of the head renders the proportions of the piercings and the general effect of the windows altogether dissimilar. Both present three strong predominant vertical lines, and yet there is no approximation to any thing otherwise distinctively Perpendicular; the verticality could not be the effect of clumsy imitation of antecedent Perpendicular windows; the Perpendicular lines are introduced, incidentally as it were, by a certain, and that a very natural, disposition of Flowing lines. This is especially conspicuous in the Cambridge example (64); the window at Frisby (65), though far more beautiful, is less artistically constructed; though much more Flamboyant, both in its foliations and in individual figures, it does not fill up the whole expanse so accurately as the other, which





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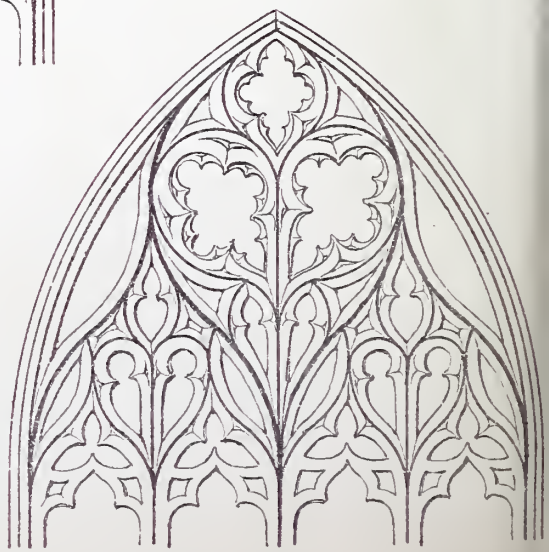
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has hardly any void spaces left, except those at the top involved by the awkward form of arch employed.

In some slight degree analogous to this, are one or two not very describable windows in which figures of this sort are met by others of the same sort reversed, in a manner somewhat resembling the Warkworth window given above<sup>s</sup>. There is one from Burton or Barton (the county is not added) in Rickman's collection (66), of three lights. In one of five at Oundle, they are inserted in the vesicæ of a strangely distorted Ogee pattern.

The Flowing form in which Reticulated and Divergent are combined finds also its Perpendicular development in a window at Stratford-on-Avon (67), where the vertical lines and foliations are decidedly predominant, but which has not quite lost all Flowing lines. The predominance of a central vertical line, whenever Divergent tracery is employed on a large scale, is so general that to bring instances would simply be to recapitulate all the examples of that kind mentioned in my last Chapter. The window at Frisby, for instance, may, as far as that part is concerned, be considered as one of them. I may however refer to the west window of York Minster as exhibiting it most conspicuously on a gigantic scale. Of smaller proportion I may mention two examples; in one, the certainly not beautiful east window of Peckleton Church, Leicestershire (68), a combination of Reticulated and Divergent tracery, but with the central vertical mullion wonderfully predominant. The other (69) is at Tewkesbury; the primary pattern is a two-light Reticulated; traces of Arch and Foil may be discerned in the fenestellæ.

It is of course from Flowing tracery that Perpendicular is historically derived; at the same time the same sort of connexion, besides the deeper and more general one, exists

<sup>s</sup> Fig. 56.

between Perpendicular and Flamboyant. Both, we have seen, are vertical, but the latter employs curved lines; yet not exclusively; it is not easy to design a good Flamboyant window which shall not contain some Perpendicular lines, at least nearly as strong as in those Decorated compositions which approach nearest to Perpendicular. I would compare the great window at Frisby with that in St. John's, Jersey<sup>t</sup>: the latter is a Flamboyant version of the former, it fills up the expanse more completely by the shape of its pierings, and of course dispenses with the lateral vertical lines; but the central one is equally strong, and the tracery could not, without altogether altering the design, have been so disposed as to avoid it: yet the design is thoroughly Flamboyant: the Perpendicular line lurks in the latter just as in the Flowing style.

#### § 8. OF THE COMBINATION OF PERPENDICULAR AND EARLIER FORMS.

In my last section I treated of what are most strictly the Transitional examples between Flowing and Perpendicular, those which exhibit a stage of tracery, both in idea and in fact, intermediate between the two. I have now, in accordance with the course which I have before followed, to describe that class of windows which is not intermediate, but which simply exhibits a mixture and confusion of Perpendicular and earlier forms. These, like other similar instances, would seem in most cases to have followed the introduction of the later style, if not in its complete development, at least in a very advanced stage of transition. The artist must have had examples of both kinds before his eyes; and he commingled the two, either intentionally, from some notion, right or wrong, of superior beauty to be derived from such a course, or else without any formal purposes, from ideas

<sup>t</sup> See above, fig. 14.

derived from one style unconsciously recurring while he was endeavouring to design in another. In this particular case, it appears most probable that both processes have been actively at work at different periods. For these instances of commingling occur throughout the whole duration of the Perpendicular style; but they are far more frequent at its commencement and at its close. The former class are of course historically Transitional, and in recording particular examples may often be most conveniently classed as such; they belong, as well as the genuine transitional or intermediate examples, to a period when Perpendicular tracery was coming in, but when its ascendancy was not yet fully confirmed; they are later in date than the earliest Perpendicular windows, but earlier than the complete and final establishment of the Perpendicular style. *These* no doubt really are, in very many cases at least, the work of artists wishing to design in Perpendicular, but unable, from the power of habit, to free their compositions from ideas derived from the forms with which they were more familiar. This, as we have seen, is but one side of every Transition; but the other phænomenon, the increased recurrence to earlier details at the close of the Perpendicular style, is one of extreme interest and difficulty. We shall see hereafter that it sometimes, not unfrequently indeed in one class of windows, proceeded to the extent of producing designs from which the Perpendicular line is entirely absent. This must be the result of a formal intention; at least the presence of earlier forms must; for it is quite conceivable that the presence of the Perpendicular portions may in this case be attributable to the very same cause which in the other class accounted for the Decorated ones; the artist may have intended to produce a Decorated window, and, from force of habit, have intermingled some Perpendicular portions. This may be the real explanation of some

cases, but in most instances the Perpendicular element is far too strong to have only this accidental origin. It is only carrying out to a great extent, at the close of the style, a tendency which pervaded it throughout. We have seen that in a great majority of Perpendicular windows, in nearly all in fact of the Supermullioned variety, a non-Perpendicular element is found; and this has greater scope given to it by the fantastic eclecticism which prevailed in the very last days of Perpendicular, when Gothic architecture was pretty nearly worn out. There is just the same tendency in the foreign Flamboyant, which, among other indescribable vagaries, not uncommonly returns to Geometrical forms, or corruptions of them. In both, though it may incidentally introduce more beautiful forms,—though very rarely, for this revived Decorated is, for the most part, extremely poor as Decorated,—it betokens a declining state of art, when its true spirit is evaporating, and an endeavour is made to supply its place by unmeaning and inconsistent, though often elaborate, prettinesses. Such is Henry VII.'s Chapel, and in the point of tracery—though in no other—we must add that of King's College, compared with the vigorous Perpendicular of Winchester and Canterbury, Wrigton and Banwell.

In producing examples of these classes of windows, I shall not attempt to distinguish with chronological accuracy between those which may be considered historically Transitional, and those which are examples of the *Return* to Decorated. In my view they are all instances of combination of Decorated and Perpendicular tracery, from a tendency to which the latter style was never at any moment entirely free, but which prevailed far more extensively in its earliest and its latest days. A division more in conformity with my usual principles will be whether the Decorated element is one of Geometrical, Flowing, or Arch Tracery. The two

former I shall class together, as the Geometrical element, though far from unusual, is not often of any great importance, and is more probably to be referred to that occasional introduction of Geometrical figures which we have seen continued throughout the Flowing period, than to any direct recurrence to the Geometrical style.

In making both these divisions there is great difficulty as to drawing the line. I have not thought it necessary to rank as an example of Combination every Perpendicular window which has a Flowing figure in the head of a group of lights, or even a Geometrical one thrust in to fill up a spandril, as in the west window of St. Mary's, Oxford, and the eastern one of St. John's, Glastonbury. Still less, though the practice of subarcuation is undoubtedly derived from Arch tracery, have I considered every subarcuated Perpendicular window as a direct commingling of Perpendicular with that style. It is only when the Decorated element has a marked prominence, or at least strongly influences the general effect, that I have thought it necessary to remove the example to the present section.

Another difficulty occurs, but not very commonly, as to distinguishing between our present class and the strictly Transitional, or Intermediate, forms. For the most part, the two kinds are very easily distinguished, but puzzling examples now and then occur. Thus in the very elegant windows in the "presbytery at York, and the \*superb east window of Trinity Church, Hull, it is by no means easy to decide what is the nature of the Perpendicular element, which is strongly marked in both, and in the York examples is decidedly predominant, even to the extent of transoms in the tracery. It seems too prevalent to be the mere result of development; the windows are clearly far more advanced towards Perpendicular than those mentioned

<sup>a</sup> Rickman, p. 190.

<sup>\*</sup> Do., p. 189.

above from Frisby and Cambridge; yet the intermingling is effected with so much skill, as quite to produce the effect of real Intermediate windows. Perhaps the cause is to be found in the capacities of the designer; a first-rate artist was able to produce a satisfactory and even strikingly beautiful result out of a process which, in inferior hands, commonly issued in mere deformity.

For such undoubtedly is the usual character of this combination of Decorated and Perpendicular. We have seen that the combination of any two forms of tracery is always a difficult and delicate process. It requires in any case great skill to produce a satisfactory result, and many forms eschew it altogether. And in particular is it difficult to combine well together the free curve of the Flowing and the rigidity of the Perpendicular. Nor does the latter, with all its strong analogy to the Geometrical, practically agree better with that style. When the circle and the right line are brought into juxta-position, the latter cannot well help flying off at a tangent. With Arch tracery the combination does better; between that style and Perpendicular there is great affinity, and the principles of their construction harmonize to a considerable extent. Windows formed by a combination of this kind are often not unpleasing, though even these can hardly be said ever to approach the highest excellence. As a general rule, while the Decorated window naturally and gradually approaching to Perpendicular is one of the most elegant types in existence, no form of tracery is less deserving of our admiration than that which exhibits the forced and artificial commingling of the two.

The combinations in these windows take place in so many different ways that it is by no means easy to classify them. Especially but few examples occur, as from the nature of the case they hardly can occur, of by far the best

method of effecting combination, where a primary pattern of one kind is filled up with a secondary one of another. Sometimes however we have an approach to it; and we can at all events usually distinguish between general mixed designs, which occasionally have a certain degree of merit, or at least of richness, and those in which a Geometrical or Flowing figure is thrust unnaturally into the midst of an otherwise Perpendicular design, or where one or two awkward vertical lines destroy the effect of an otherwise Decorated composition.

*Combination of Perpendicular with Geometrical and  
Flowing Tracery.*

We will first begin with combinations of Perpendicular with Geometrical or Flowing tracery, among which I shall reckon also those which are Subarcuated, or in other ways affected by the Arch principle, in any degree which would not, were the Geometrical or Flowing element absent, be sufficient to remove them from the class of pure Perpendicular windows. To find a Flowing outline filled in with a pure Perpendicular pattern is by no means easy. An approach to it may be found in a very strange window at 'Tunstead', Norfolk, of three lights, where the primary lines form the common Reticulated design, of which the upper vesica is filled in with a Flowing pattern, while the two lower ones have each two vertical lines drawn through them, so as to form a Perpendicular piercing trefoiled at each end, with the spandrels on each side trefoiled. This example is undoubtedly of Transitional date, but it is not of Transitional or Intermediate character; the vertical lines are unnaturally thrust in and in no way spring out of the general design. We might also reckon here the windows

at Kislingbury<sup>2</sup>, but these can only just be said to have a primary pattern, and, such as there is, it is decidedly Intermediate. To Perpendicular outlines filled in with Decorated patterns we can make a nearer approach, though even here our search will not be very successful. The simplest form in which this notion is exhibited is in one or two examples where a foliated circle is thrust in between the vertical lines in the head of a two-light Alternate window, as at Armitage, Staffordshire, St. Mary's, Haverfordwest, and Curdworth, Warwickshire (70), in a manner just analogous to the form transitional between Geometrical and Reticulated. The best example I can give is one at St. George Colegate, Norwich (71), where we have the lines of a three-light subarcuated Perpendicular design filled in with tracery almost wholly Decorated; not only the fenestellæ, where a dash of that style is usually found, but even the complement is filled with a composition, of which the upper stage is indeed Alternate Perpendicular, but the lower, and more prominent, has Convergent tracery. The spandrils are occupied by quatrefoiled circles, and we may remark the transoms fringed with the Tudor flower. Of this class, though of very different character, are the <sup>a</sup>clerestory windows in the naves of Winchester and Canterbury Cathedrals, where the spaces between the vertical lines of a three-light Perpendicular window are occupied with the same composition,—a vesica on an arch,—to which we are accustomed in fenestellæ. The Winchester examples are really Subarcuated and consequently only differ from the usual arrangement in the treatment of the central light; it is hard to say whether those at Canterbury are Subarcuated or not; but at all events the subarcuation is not marked in mouldings, and is hardly to be distinguished from the vesica; they are altogether very inferior<sup>b</sup>.

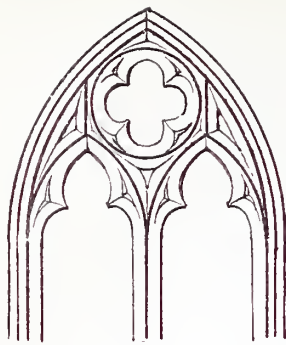
<sup>2</sup> See above, fig. 59.

<sup>a</sup> Willis' *Canterbury*, p. 121. Rick-

man, p. 203.

<sup>b</sup> It might be almost an abuse of

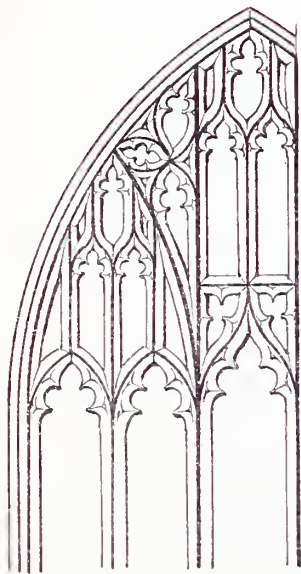




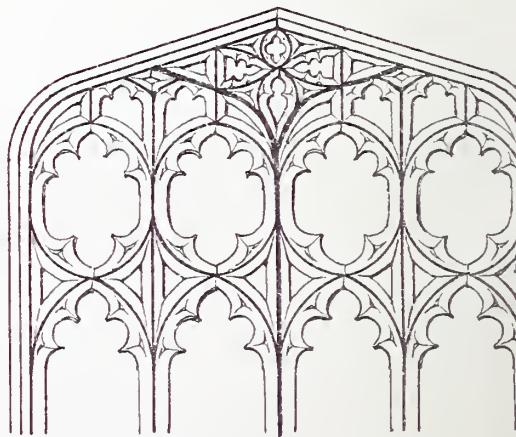
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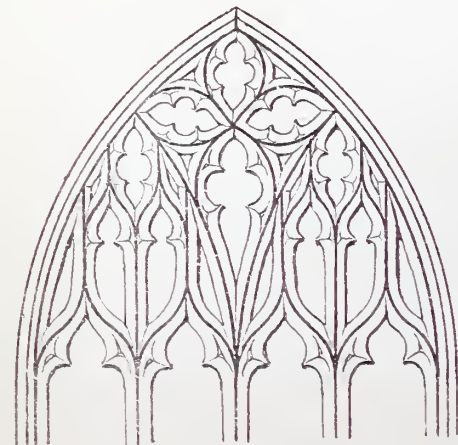
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Some of the windows in which one part is Decorated, and another Perpendicular, which I above called mixed designs, are somewhat more successful, contrary to the general rule in cases of combination. It is clear that the best opportunity for this is given in a Subarcuated window, without a complementary light, as one of four lights. In this case Perpendicular tracery in the fenestellæ, and a Flowing wheel pattern in the head may, if skilfully treated, produce a not unpleasing effect. The window at Misterton, Leicestershire (72), is by no means bad ; its effect is much deteriorated in two nearly identical examples at Aldwinkle All Saints, Northamptonshire, and St. Mary's, Cambridge, by the omission of the upper member of the wheel, and the more meagre character of the tracery in the fenestellæ. There are several of somewhat the same idea in the cloisters at Hereford, some of which (72 a) are spoiled by the wheel figures being cut off by Perpendicular lines. The example I have given has other Decorated elements, but in the rest the fenestellæ are pure Perpendicular. One at Odell<sup>c</sup>, Beds, has the same fenestellæ as Misterton, and in the complement a Divergent composition, thus introducing the strong central vertical line so often mentioned, and while possessing more Perpendicular lines than the other, approaching nearer to the graceful character of an Intermediate window. This is the best example I know of the class of windows treated of in the present section. At St. Martin's, Sarum (73), the complement is occupied by a septfoiled circle, the effect of which is very inferior to any of the above, as the circle is both less in unison with the other lines and in a position which, even in a Geometrical window, it never occupies with any advantage.

terms to add to this class the old east window of St. Aldate's in Oxford, which may be more readily described as con-

sisting of a Reticulated design with Perpendicular lines driven through it.

<sup>c</sup> Figured, Brandon, Appendix, 57.

On the same plan, but much better, as the circle is far more prominent, is the great window of the Mayor's Chapel, Bristol, of eight lights, with fenestellæ of three. The two complementary are the worst part of the design, as their Supermullioned tracery does not harmonize with the circle above, which is a wheel of twelve spokes. The actual tracery is modern, but, I believe, a literal reproduction of the old.

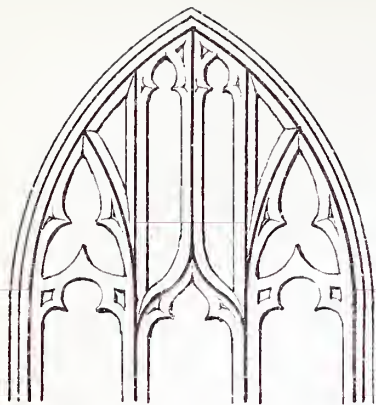
One might easily conceive the idea of the window at Odell being carried out in one of five lights, the fenestellæ remaining the same, and the complement resembling those at Granchester<sup>d</sup> or Wymington; but I am not prepared with any example of this kind. Among the numerous early Perpendicular windows at Maidstone (74) there is one of five lights, following the common arrangement of Perpendicular windows of that number, and with the tracery compounded of Supermullioned and Alternate, both in the fenestellæ and the complementary light, but the spandrels are filled with compositions of wheel tracery.

Recurring to the same idea as the Odell window, but on a far larger scale, and of totally different proportions, are some of the strange broad windows in the lateral chapels of King's College, which afford a valuable study of the return to Decorated forms. They are all of eight lights, subarcuated from a central mullion, but with the subarcuations so heavy as almost to convert the design into two windows. In those with which we are at present concerned, both fenestellæ are Perpendicular, while the complement must, I suppose, be called Flowing; but we shall presently have to recur to this curious series.

Hitherto our fenestellæ have been Perpendicular and our complements Decorated. In the annexed window from Carlby, Lincolnshire (75), we find this reversed. But

<sup>d</sup> See above, p. 139.

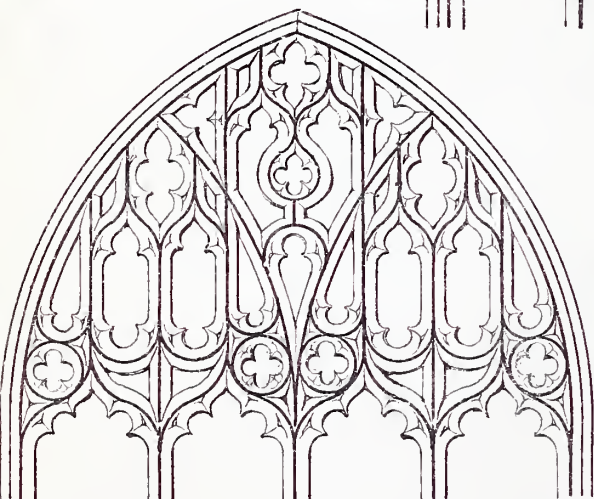




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here the Decorated element is not stronger than is usual in windows of its own type ; it is however of a different and unusual nature, and has a far more marked influence on the design. It is in fact the common Arch and Foil arrangement, and we may also remark the foil arches<sup>e</sup> in the batement-lights. But of real Flowing fenestellæ and a complement, chiefly, though not entirely, Perpendicular, we have a gigantic instance in a seven-light window in the Lady Chapel of Ely. The fenestellæ are three-light Subarcuated windows of no great excellence ; in the complement the Perpendicular line has a decided predominance, though none of the mullions actually go through into the head.

In a very odd window in a church at Southampton, whose dedication I do not remember, and my drawing of which I have unfortunately lost, we have an arrangement somewhat analogous to that of one of the singular windows at Oundle<sup>f</sup> already described ; as, like that, the lower part would form a complete window without reference to the upper. It here forms a two-light Arch design under a very low head, with a circle thrust in ; above which is Supermullioned tracery.

Of windows in which Decorated and Perpendicular tracery is simply confused, portions of each being thrust in together without meaning, so that we can hardly say that any component part belongs to either, I shall not multiply examples. They are numerous enough, but each must be described for itself ; they defy classification, teach no lesson or principle, and are equally worthless in an æsthetical point of view, being among the ugliest that exist. Such are the unsightly designs at Burrington, Thornbury (76), Normanton (77), and St. Giles, Norwich (78), which last passes all human power of description, though its deformity is much less than in some other instances.

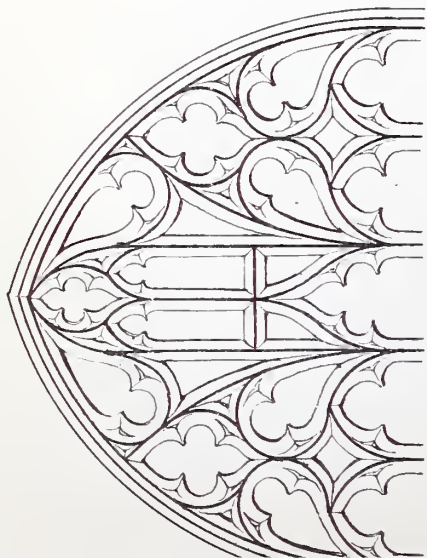
<sup>e</sup> See above, p. 177.

<sup>f</sup> See above, pl. 15, fig. 71.

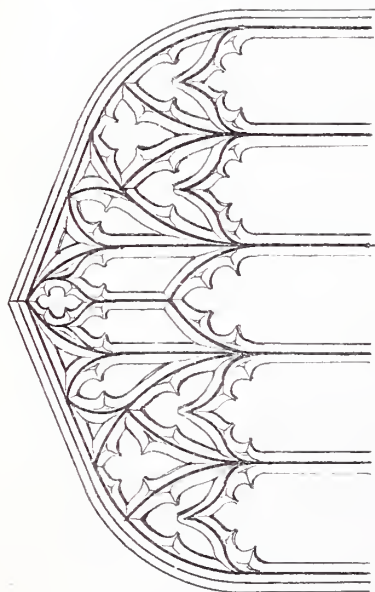
In some cases we shall find the Flowing element in an intermediate state, more than a figure or two unnaturally thrust in, and yet not filling any actual component part of the window. Such is the decidedly handsome east window of Stratford-on-Avon (79), of seven lights subarcuated. Here the Decorated element, as far as it goes, is of the nature of a Flowing pattern filling up a Perpendicular skeleton, but it does not extend through the whole design, occupying only the lowest range of batement-lights. The fenestellæ being themselves subarcuated, the sub-fenestellæ are occupied by a Convergent pattern, the Convergent members of which are extended along the whole range. Two small vesicæ in the upper spandril need hardly be mentioned, being in fact the batement-lights abbreviated.

I have before alluded to the fact that this Renaissance, as we may call it, of earlier tracery, had its final development in windows of late Perpendicular date which do not contain a single Perpendicular line. The steps by which this is brought about are curious. In nearly all the windows we have hitherto mentioned, the Perpendicular principle, though allowed only a divided empire, is still decidedly predominant; they are Perpendicular windows with a Geometrical or Flowing infusion. We shall now find some from which the Perpendicular line is not excluded, but, as if in earnest of its final extinction, is made decidedly subordinate, and is nowhere allowed to go through to the head. Such are the east windows of Uffington, Lincolnshire (80), and Castor, Northamptonshire (81), which quite agree in their general design, though with several points of diversity. They are of five lights subarcuated, with one complementary light; the fenestellæ are, at Uffington, Convergent, at Castor, Arch and Foil; the complements have the mullions continued as usual for some way, but not allowed to run into the head, and terminating, as is so

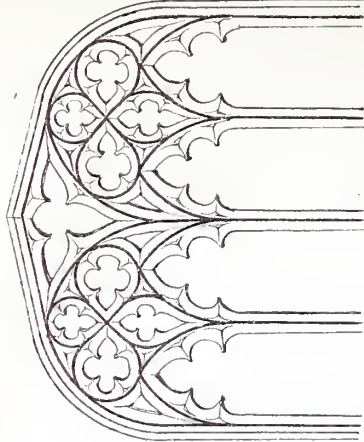




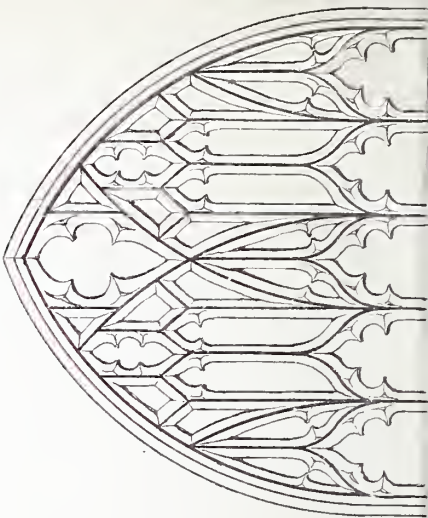
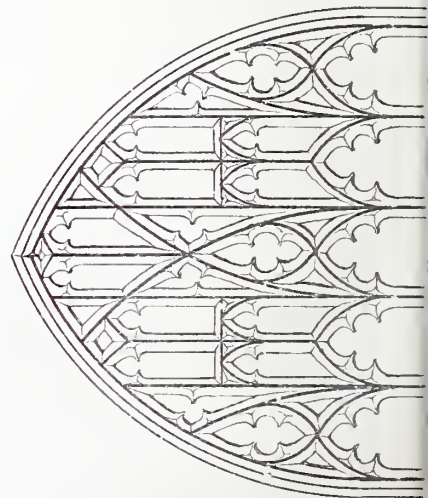
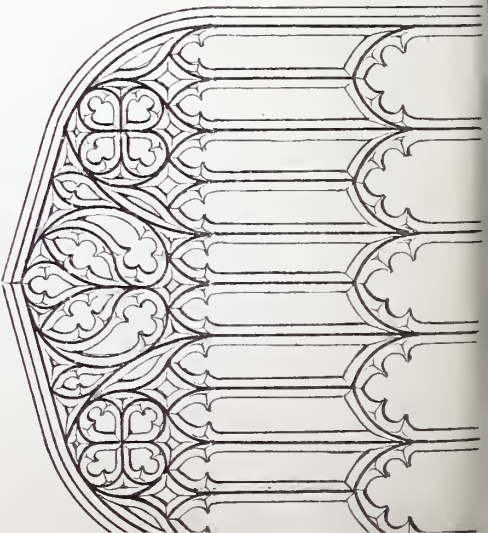
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81



83



common in Perpendicular grouping, in the tracery of a two-light Reticulated window. These three vertical lines (at Uffington transomed) are the only Perpendicular element retained. Both windows have a transom across the lights ; that at Castor has trefoil arches below it.

The east window at Barwell, Cambridgeshire (82), of the same number and arrangement of lights, exhibits this transition in an analogous stage, perhaps on the whole a little more advanced, though not altogether by the same steps. In this case, the Perpendicular line reigns supreme in the lower part of the design, but is utterly excluded from its higher and more important portion. That is, the tracery commences below the spring of the arch, (which, as at Castor, is four-centred,) with a row of common Supermullioned batement-lights, but at the impost the whole tracery becomes Decorated ; the complement is Flowing, not without a Flamboyant tinge, the fenestellæ have a wheel composition in a circle. This window is certainly more advanced towards the entire abnegation of Perpendicular than the other two ; it contains many more vertical lines, but they are by no means of the same importance in stamping the character of the design as the few in the others. Those few cannot be removed or concealed from view by any process, real or imaginary. But, as was said above<sup>g</sup>, the effect of Supermullioned batement-lights commencing below the impost is to double the number of lights ; we can consider the upper ranges of tracery without any reference to the lights below, and regard it as a Decorated composition of ten lights ; we could imitate it as such in practice, or in the engraving conceal the lower part. But the few Perpendicular lines in the other two are removable in no such way ; they cannot fail to remain, and powerfully to affect the character of the design.

But both these stages are straight-forward and natural developments, which cannot be said of the extraordinary process by which the change is effected in King's College Chapel,—I allude of course entirely to the lower range of windows, the upper range being pure and excellent Perpendicular. I have already mentioned one example in which the Decorated element, further than what is usual in the sub-fenestellæ, is confined to the complement. Another type has in the one fenestella the same Perpendicular pattern as in that just mentioned, in the other a Decorated one, an extraordinary violation of one of the <sup>b</sup>first laws of tracery, and only to be explained by supposing that the designer regarded them as distinct windows. The pattern in this case retains three vertical lines, but two are by no means strongly marked, and the third, as forming two of the limbs of a cross, as in some examples<sup>i</sup> already mentioned, can hardly be considered as an offspring of the Perpendicular principle. In a third case all true Perpendicular character has departed, and this last mentioned cruciform pattern occupies both fenestellæ.

By these steps we have arrived at the extraordinary phenomenon before alluded to, of windows of Perpendicular date, which do not contain any Perpendicular lines. In some less important kinds of windows, to be mentioned in another chapter, we shall find this complete return to the Flowing, and even the Geometrical, line by no means uncommon, and even in regular and important windows we shall soon see that a similar appearance of Arch tracery is frequent enough. But I am not prepared with any long catalogue of Geometrical and Flowing windows of Perpen-

<sup>b</sup> It was observed above (p. 163) that in Flamboyant tracery the two sides were not always identical, but this is simply because of the peculiar form of some of the piercings common to both.

The lines on both sides still correspond throughout, and present no analogy to the present example.

<sup>i</sup> See above, p. 32, fig. 63.

dicular date ; I might perhaps add a few rude and uncertain examples, but I will confine myself to one of a very interesting and remarkable nature. The church of Luffwick, Northamptonshire, well known on account of its beautiful octagonal lantern, has a series of late Perpendicular windows, several of which have more or less Decorated character intermixed, though generally by a sufficiently rude and clumsy process. One window however (83) presents a complete Decorated design without any Perpendicular admixture whatever, though it cannot claim any high rank as a Decorated window. It is of four lights subarcuated, under a depressed arch, the complement merely quatrefoiled, and the fenestellæ containing a wheel pattern of four members. Now a merely architectural observer, like myself, would have left the church simply remarking the unaccountable caprice and eclecticism by which these forms were repeated so long after their ordinary date. But happily one of the subsidiary arts steps in to furnish us with the key. The church contains a good deal of stained glass, and I am informed by those conversant with the dates and characters of different styles of glass-painting, that some of this glass is Decorated and some Perpendicular ; and not only this, but that throughout the church, the unmixed Perpendicular windows contain Perpendicular glass, while wherever Decorated tracery is returned to, it is where Decorated glass is employed. The case then is quite clear ; the former church of Luffwick contained, or the founder of the present church had become in 'some other way possessed of, a quantity of Decorated glass, which it was determined to introduce in the new building, but which was not sufficient in quantity to fill all the new windows. But these pieces of glass were of a form which

<sup>1</sup> There were other ways of acquiring stained glass besides purchase and ma-

nufacture, if we believe the legend of the foundation of Fairford church.

did not allow them to be inserted in piercings of the ordinary form of the day ; consequently, wherever they were introduced, the lines of tracery were so modified as to allow of their convenient reception, and were perhaps, to some extent, copied from the windows which had formerly contained them. But where the architect was under no such necessity, where his windows were to be filled with new glass, he designed them in the ordinary style of his own day. It is very possible that a careful investigation might discover similar circumstances to account for other instances ; but they cannot be the universal solvent, they cannot alone account for a tendency to return to earlier forms, as clearly marked, though of course of much more limited application, as any other change in architectural taste.

*Combinations of Perpendicular and Arch Tracery.*

These are on the whole a more important class. They are certainly more usual, and they are more natural and satisfactory ; though hardly capable of attaining first-rate excellence, they seldom, unless very unskilfully contrived, possess the same character of utter botches, which so commonly belongs to the class which we have just been considering. And they are not so generally confined to the two ends of the style, to its incipient and its declining days, but, though certainly far more common in the latter, will be found, in some of their forms at least, to be not unusual during the whole period of Perpendicular.

In fact it is not always easy to determine which examples should be assigned to the present class, and which to the pure Perpendicular. Subarcuation is of course an infringement on the pure Perpendicular principle, so is the grouping of lights with spaces or figures in the head. Yet we have seen how utterly fruitless it would be to relegate all the

examples of these two classes into the list of Combinations. Yet in large windows a great number of lines often occur where the Arch principle is introduced, as in a subarcuated window of seven lights, with its three-light fenestellæ again subarcuated, or a four-light window in St. Helen's, Abingdon, with its fenestellæ subarcuated, so as to produce an imperfect intersection. Here is a very extensive use of the arched line, but I think it hardly amounts to any further direct influence of Arch tracery than is implied in every kind or degree of Subarcuation. The rule I have endeavoured to lay down is to introduce here only such examples as either introduce the Arch principle in some other form than that of ordinary Subarcuation or grouping, or which carry those modes of formation to such an extent as to introduce actually intersecting lines, or such as strongly suggest the idea of intersection. They may be divided into two classes; those where the Arched element appears in the form of Subarcuation, and those where it is excessive grouping.

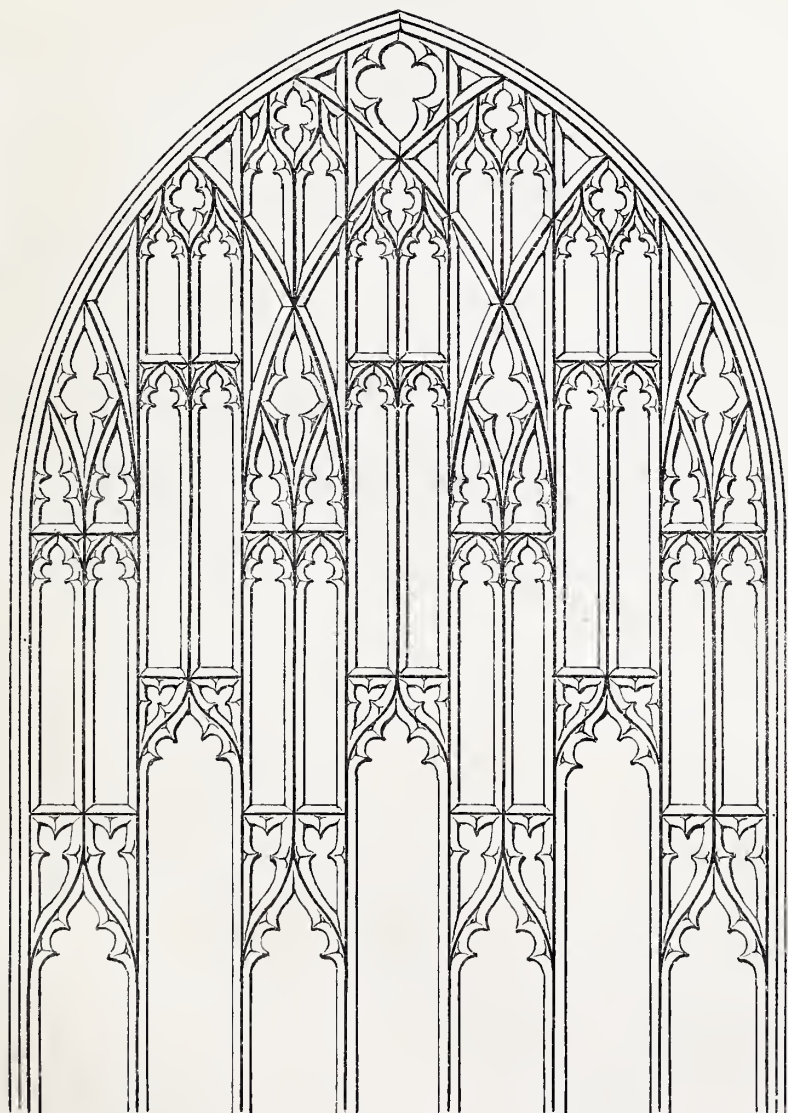
a. *Excessive Subarcuation.*

The most common case where Subarcuation produces intersecting lines, is where the fenestellæ consist of a greater number of lights than half the number of the whole window; so that instead of there being any complementary lights, one or more are common to both fenestellæ, the fenestellæ themselves being of course Subarcuated. Thus in a five-light window with fenestellæ of three lights, as the west window at Loughborough (84), or in a seven-light with fenestellæ of four, as the east window at Sleaford, we have a sub-fenestella of one light common to both. The effect is certainly not good; the single pair of intersecting lines disturb the composition without introducing their own idea; and the entirely distinct cha-

racter of the single light in the centre of the window is now brought out more strongly than when it remained in obscurity at the side ; in fact the whole composition is discordant and inharmonious ; and the introduction of transoms, unless very skilfully managed, renders the matter much worse, as not being carried across the whole window. The east window of Mayfield, Sussex (85), though not very satisfactory, at least attempts to avoid some of these difficulties ; it is clear that the inharmonious character of the usual form of the central sub-fenestella was felt by the designer, though his substitute is not very successful.

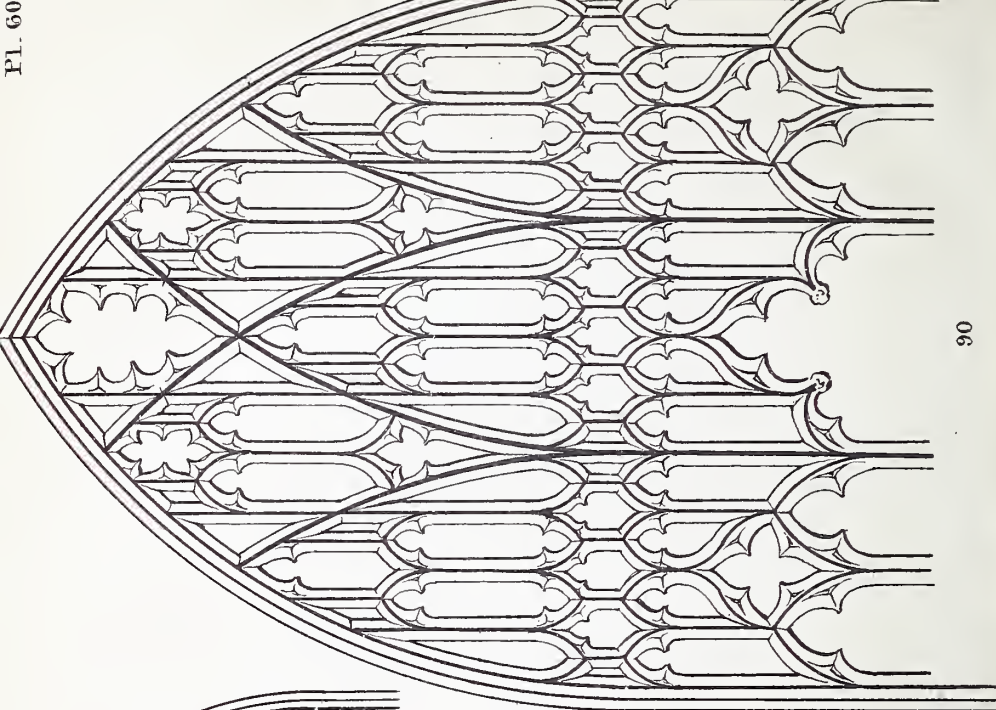
This leads us to two of our most elaborate Perpendicular windows. The great seven-light insertion in the west front of Southwell Minster (86), may be best described as consisting of two fenestellæ of five lights, consequently as having three lights common to both. But such an arrangement almost necessarily requires the fenestellæ themselves to be subarcuated in the same way, with fenestellæ of three lights and one common. Hence it follows that the window may be also considered as consisting of three designs of three lights, subarcuated, the central one having its sub-fenestellæ common respectively with those on each side of it. The whole is rich, but confusing, and the complication is increased by the numerous points where tracery springs and transoms intersect.

In the great nine-light east window of King's College Chapel the general effect indeed is altogether different from the Southwell example, its proportions being completely of another character. And, though perhaps superior in this respect, it is less artistically composed, and exhibits a certain degree of meagreness in the design. It may be best described as consisting of three fenestellæ of three lights, not intersecting, or in any way interfering with one another, except that the lines forming the sub-fenestellæ of

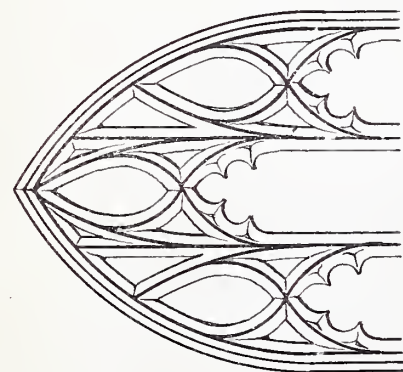




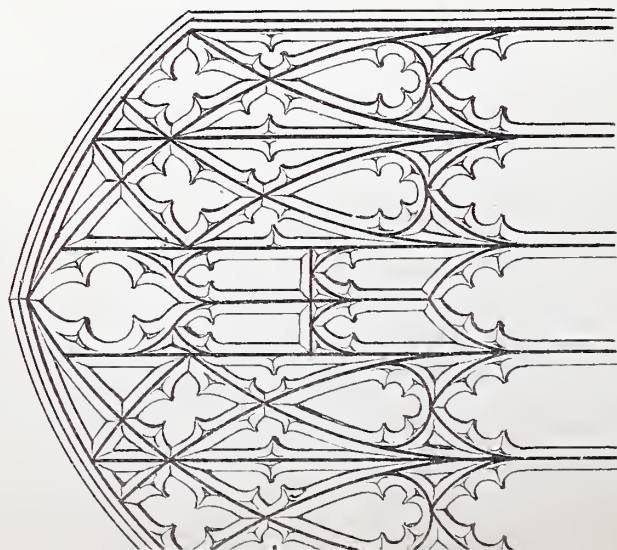
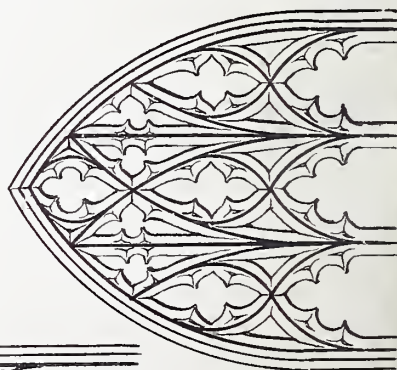




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87



88

each are produced so as to meet, and form arches whose apices are in a line with those of the fenestellæ. The result is that, as none of these arches, except the actual lines of Subarcuation, are continued to the architrave, the Perpendicular lines above them appear somewhat unconnected with the part below.

In others again, though we may truly call it subarcuation, we find a more direct combination of complete Perpendicular and Arch designs, both intersecting and otherwise. Thus at Rothley, Leicestershire (87), is a window which seems at first sight to have much in common with the clerestory windows at Winchester and Canterbury, but which is not identical with either of them. It has the common arrangement of a three-light Arch window without intersection, (each light being filled up fenestella-wise,) with Perpendicular lines driven through. In this case the latter are of no great consequence; but where the Arch lines are intersecting, the result is very singular, the effect being so equally divided between the two component elements. This is well shown in the indescribable, but not, on the whole, unpleasing, west window of Luffwick (88), of three lights; the same arrangement may also be seen on a larger scale in a five-light window (89) at Thaxted, Essex, but here the intersecting design is interrupted by a central light wholly Perpendicular. The last window from Luffwick gave us a complete intersection filled up to a certain extent with Perpendicular lines, though not introducing any expanse of Perpendicular tracery. An intersecting design more completely filled up with tracery of that style is to be found in the porch of Hereford Cathedral (90), of five lights, or more practically of six, the central light being double the width of the others, and treated in the tracery as two.

In nearly all these windows we see a great use of that

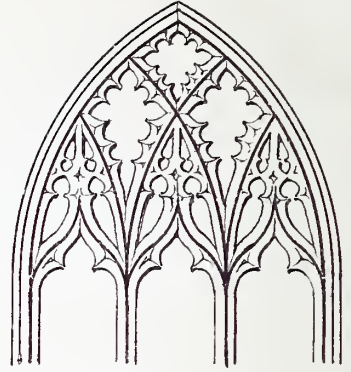
treatment of single lights, which, though usual throughout the Perpendicular style, is undoubtedly the retention of a Decorated form. If it were only for this cause—though we must remember that this kind of combination is hardly so much as more common at the close of the style, but is usual throughout its whole duration, and many of the examples now to be mentioned are actually Transitional in point of date—it would not be wonderful for more extensive traces of Flowing influence to be often found in windows of this class. The temptation was very great to fill up these lights with tracery of a more elegant kind and more distinctively Flowing type. This is done in a fine five-light window at Ferrington St. Clements, Norfolk, where some other smaller Flowing vestiges may also be discerned. In another at Isleham, Cambridgeshire (91), this is not done, the sub-fenestellæ being treated in the common way; the Decorated influence appears in another part, quite as naturally. There seems no absolute necessity to carry up the Perpendicular lines, whose design is completed in the fenestellæ, into the irregular quadrangular figures which form the complements above them. The space, from its size and proportion, is well adapted to a composition of wheel tracery, which in this case we actually find. But neither of these arrangements, though introducing forms undoubtedly elegant in themselves, can be considered improvements in estimating the general merit of the windows; they do but add to the inharmonious effect of the design, which in any case is sufficiently unconnected.

I may perhaps best place here two rather anomalous windows, which have on the whole more affinity to this class than to any other. The north windows at Thurlaston, Leicestershire (92), have an intersecting skeleton, with the heads of the lights filled in with a sort of Foil version of those reversed Perpendicular figures of which we have

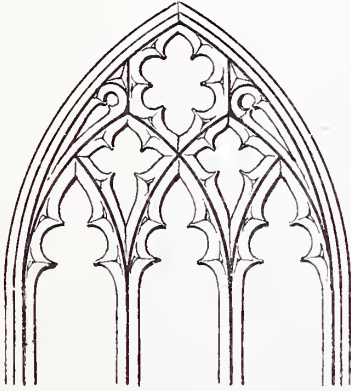




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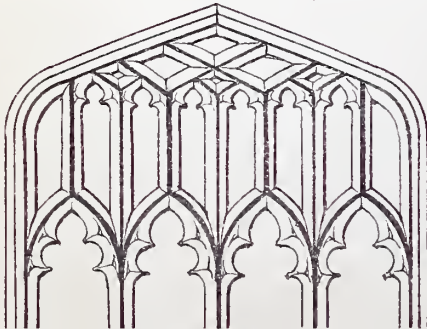
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seen one or two specimens<sup>k</sup>. The other is at Sheldwich, Kent (93), and seems quite like a Perpendicular version of the anomalous sort of Arch tracery which we have found at Ely Chapel and elsewhere<sup>1</sup>.

b. *Excessive Grouping.*

This class is not a very important one, though it contains some fine windows. It is not uncommon to find the arches of the groups continued into the architrave, so as to fill the head with a series of piercings exactly resembling those of an Intersecting Arch window, while the batement-lights below remain purely Perpendicular. It is clear that, if these arches were continued downward, they would produce a complete intersection over the whole window. Some of the examples with depressed arches are very poor, as a four-light one in St. Mary's, Haverfordwest (94), where the piercings are left unfoliated; but with pointed heads and foliated piercings, the effect is very good. Most of the examples I know occur in the west of England and in South Wales. There are good examples of four lights at Newport and Christ Church, Monmouthshire, at St. Mary's, Haverfordwest, and St. Werburgh's, Bristol; five at Cardiff (95), Christ Church, and Carew, Pembrokeshire; the latter being inferior to the others on account of the obtuseness of the arch, which has the bad effect of flattening the quatrefoils in the head.

It is clear that from either of these classes the transition is but very slight to mere Intersecting tracery, without any Perpendicular lines at all. The use of this form during the Perpendicular period I have already mentioned; the simple-pointed examples are only to be distinguished from the

<sup>k</sup> See above, fig. 66.

<sup>1</sup> P. 61.

<sup>m</sup> P. 45.

Early ones by details not entering into the definition of tracery; but those under depressed arches of course receive a character of their own.

I might enumerate numerous other examples in which Perpendicular tracery is more or less mixed or confused with Arch forms. But the examples are mostly ugly and unimportant, and I will therefore conclude with one more specimen from the great stock of singularities at Rushden (96).

## CHAPTER IV.

### MISCELLANEOUS WINDOWS.

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IN this concluding chapter I intend to treat of several classes of windows which could hardly have been introduced with propriety into the general history of tracery ; chiefly those whose form compelled some variation from the ordinary types of their respective periods. In most of these cases it will be found that they have their own history, their own origin and development, along-side of the common forms, distinct from them, though continually influencing and influenced by them.

It follows from the origin of the traceried window of several lights, as drawn out in the first chapter of the present essay, that its typical form is a pointed arch set on a rectangle, the tracery being confined to the arched head, as representing the arches of the original distinct lights and the figure over them. The tracery, as has been often said, should never extend below the impost. The only legitimate exception is where a depressed arch is used, so that there is not sufficient room for the tracery in the actual window-head. But even in these cases, the imposts of the arch and of the tracery are usually made to coincide at least in the decorative construction ; the label, which marks the

extent of the arch, is brought down as low as the point where the tracery commences. The true way of regarding such cases is to look upon the window-head as an instance of what is called a stilted arch, that is, one in which the mechanical and the decorative imposts do not coincide.

But there are other forms of windows which do not owe their origin to the approximation of two lancet lights and the figure above them, and which are consequently not subject to the laws which the requirements of that origin impose. There are forms which had an origin and development of their own, and to which it is as necessary that the tracery should fill up the whole space, as in the arched window that it should be confined to a portion of them<sup>a</sup>. These are circular, triangular, and square windows. The square-headed window also, as distinguished from the square, appears to have a development of its own, analogous and contemporary with that of the pointed window, yet still distinct from it. Finally, there are windows in certain positions, as towers and spires, which will require a short notice; since, though subject to the general laws of the pointed window, their shape and position often involves peculiarities of their own.

### § 1. OF CIRCULAR WINDOWS.

The distinct figure, circle, triangle, multifoil, &c., was one of the component elements of the pointed window. But, existing thus altogether independent of it, and being in fact the earlier invention, it was only natural that it

<sup>a</sup> By analogous reasoning it follows that as in a pointed window the label is carried only round the arch, so in these,

if there be any label, it should be carried round the whole opening. Too commonly, however, such is not the case.

should still remain in use, and have distinct developments of its own, while it was equally natural that those developments should be greatly affected by the other forms growing up along-side of them. As the circle was one of the elements of the pointed window, and supplied it with designs for its elaborate centre-pieces, in like manner the forms of tracery in circular windows are often greatly affected by the contemporary varieties employed in pointed windows.

The circular window on a large scale has never attained in England that frequency and importance which belongs to the vast roses of many foreign, chiefly French, Cathedrals; still we have a few fine examples of considerable size, and a series of smaller ones fully sufficient to enable us to trace out historically its principal varieties.

The use of the round window, both in England and abroad, was earlier than that of the pointed window with tracery. That is, the circular piercing developed itself into a distinct window before it had contributed as an element to the other form. Round Norman windows, perfectly plain, without tracery or cusping, occur in the clerestory of Southwell Minster, in the Chapter-house of Oxford Cathedral, and in Canterbury Cathedral. Whether that which formerly filled the west front of Iffley contained any tracery is not clear. Small round windows with foliation are common, especially in clerestories, both in Early English and Decorated; an unusually large one occurs over the north door of Uffington church, Berks. Another, of later character<sup>b</sup>, but with a remarkably bold foliation, reminding us of the examples already mentioned from Peterborough and Lincoln<sup>c</sup>, occurs in the tower at Stratford-on-Avon. It is however with the examples containing tracery that we

<sup>b</sup> Figured in the Oxford Sheets.

<sup>c</sup> Pp. 17, 25.

are at present concerned ; these seem to divide themselves into three classes ; those whose tracery consists of Geometrical figures ; those in which it is formed by the spokes of a wheel ; and, lastly, those in which it is distinctively Flowing or Flamboyant. The two former I conceive to be altogether distinct developments, only incidentally affected by the tracery of the pointed window ; the latter is something altogether extraneous and borrowed.

a. *Circular Windows with Geometrical Tracery.*

The different forms of these are of course much the same as what we have already seen in the centre-pieces of Geometrical windows. Thus at Stone, Gloucestershire<sup>d</sup>, (Pl. 62, fig. 1,) we find two small windows, each containing three spherical triangles ; at Cheltenham is one with the same figures, but the spandrils foliated, additional richness being gained by the sacrifice of strict Geometrical purity. In the north transept<sup>e</sup> of Minchinhampton church (2), in the same county, is one containing three quatrefoiled circles ; while in that of Tewkesbury Abbey (3) is a larger example, containing six circles arranged round a central one. One at Dundee, among Rickman's collection, is similar to this, only with the three circles in a line placed in a vertical, instead of a horizontal direction. How early this development began is shown by the occurrence of a window not altogether dissimilar to these two Decorated ones, and—though unfoliated—still more complicated in its principal lines, in Norman work at St. James', Bristol<sup>f</sup>.

<sup>d</sup> This county is remarkably rich in round windows of all sizes.

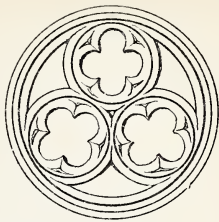
<sup>e</sup> This sort of window seems more common in transepts than in other parts

of churches, even when they do not occupy the north or south front.

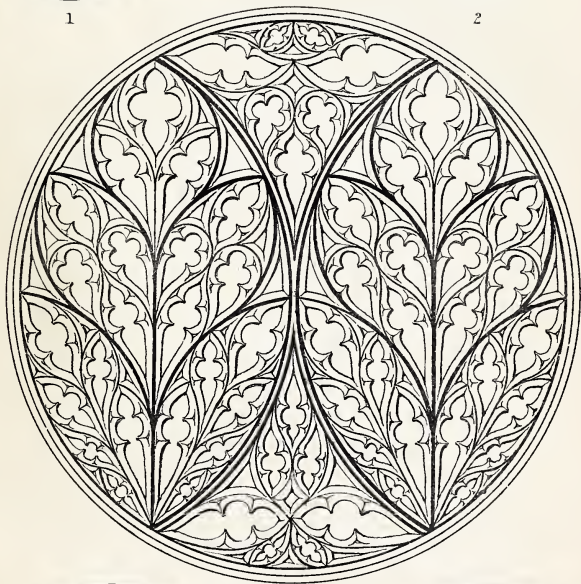
<sup>f</sup> Rickman, p. 60.



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b. *Circular Windows with Wheel Tracery.*

The use of wheel tracery in a circle is far older than the pointed window, being common in the Lombard style of Italy, and occurring in England in late Norman or Transition work<sup>g</sup>, as at Barfreton<sup>h</sup>, and in pure Lancet, as at Peterborough<sup>i</sup>. In these the division is made by shafts—those at Peterborough must be called mullions with shafts attached, though the latter are decidedly predominant in appearance—from which diverge trefoil arches with the spandrils not pierced. As the style advances, the spandrils are pierced, and the shaft sinks into a mullion, as in one at Temple Balsall (4) with twelve spokes, and another at Exton, Rutland<sup>k</sup>, with only eight. Those exhibit a form analogous to complete Geometrical; we next meet with distinct Flowing traces, though not so as to destroy the genuine character of wheel tracery. Thus in one at Stratford-on-Avon<sup>l</sup>, of six spokes, the arches are ogee; so too in the superb window in the north transept at Cheltenham<sup>m</sup>, where they are extremely elongated, and have a row of spherical triangles beyond. This wheel has more numerous spokes, but altogether greatly resembles the centre-piece of the grand window at Plympton St. Mary<sup>n</sup>. Another variety, which looks like a tendency to Perpendicular, has the spokes continued into the rim, with arches between; this occurs in the grand window in the hall of the Bishop's Palace at St. David's<sup>o</sup>, of sixteen spokes, four being marked as primary.

The usually small size of our round windows pre-

<sup>g</sup> See History of Architecture, p. 180, 329.

<sup>h</sup> Glossary, pl. 163.

<sup>i</sup> Rickman, p. 95.

<sup>k</sup> Brandon's Analysis, Appendix, 39.

<sup>l</sup> Oxford Sheets, Rickman, p. 150.

<sup>m</sup> Ibid. It is greatly to be regretted

that the effect of this most magnificent window is so lost by its position in the east wall of the transept, instead of its front.

<sup>n</sup> See pl. 32, fig. 66.

<sup>o</sup> Glossary, pl. 163.

vents any great display of tracery ; we shall presently come across a good English example at Milton Malsor, Northamptonshire, where the tracery is Divergent, though still thoroughly possessed with the wheel notion. The great Abbey of Ardennes<sup>p</sup> has one with the same sort of Flowing tracery, six "leaves" containing Divergent figures.

A few cases occur, which seem to present forms intermediate between these two classes, and that too, sometimes, at a very early period. Thus in an Early English one in Beverley Minster<sup>q</sup>, there are four circles cut in the solid, so arranged and modified that the space between them forms the four arms of a cross. In the window over the south door at Berkeley<sup>r</sup> we find three circles arranged as in No. 2, only worked together as it were by straight lines at the centre. And to these we may perhaps add the strange and indescribable window in the clerestory at Ferrington St. John's, Norfolk<sup>s</sup>. These two last examples are the only ones in which the centre is not marked by some figure, as a circle or quatrefoil ; at Berkeley indeed, there is a small circular knob, though not pierced.

### *c. Circular Windows with Flowing Tracery.*

In many of the examples in the last class we have seen the use of Flowing tracery, but always with lines diverging from a centre. We have now to see the centre entirely forsaken, and the window filled up with a pattern altogether independent of it. I am only provided with one example of this, but that is one of extreme splendour, being no other than the celebrated window in the south front of Lincoln Minster (5). It will be at once seen that this is in no sense a rose or wheel window ; the tracery is designed

<sup>p</sup> See Whewell's *German Churches*,  
p. 290.

<sup>r</sup> *Ibid.*

<sup>s</sup> Rickman, p. 150.

<sup>q</sup> Glossary, pl. 163.

with no reference whatever to any central point. It consists of two vesicæ and their spandrils, an arrangement which has always struck me as being exactly analogous in a circular window to subarcuation in a pointed one. The tracery in each fenestella consists of a beautiful Divergent skeleton, the central vertical line being very marked—filled in with patterns partly Divergent and partly Convergent. The tracery in the complements is chiefly of the latter kind, and by no means so well managed. On the whole indeed, magnificent as this window is, there is still something about it not altogether satisfactory. The fact is that the tracery is in no sort adapted to the shape of the window. In a circular window it seems natural for the tracery to be designed with reference to a central point; instead of which we have here no centre at all, but two large distinct compositions, with the merest stop-gaps by way of complements. And even in the fenestellæ, the extremely vegetable tracery, so beautiful in itself, certainly seems out of place. In a pointed Divergent window the central vertical line is the natural continuation of something below; but here it necessarily springs out of nothing; we have only the branches of the tree without its trunk.

Advancing on to Perpendicular, we find it truly observed by Mr. Rickman<sup>t</sup>, that “large circular windows do not appear to have been in use in this style; but the tracery of the circles in the transepts of Westminster Abbey appear to have been renewed during this period.” The reason why the rose window, never a national favourite, went completely out of use at this time is doubtless to be found in what was hinted at in the last paragraph. Perpendicular tracery cannot possibly be designed with reference to a central point; it is of its very essence that it should all spring from below; hence forms where a centre

<sup>t</sup> P. 201.

is required, of which the circle is the chief, either went out of use, or were filled with tracery of an earlier character than was usual at the time in other positions; we shall find examples of this as we go on.

## § 2. OF TRIANGULAR WINDOWS.

The triangular window has considerable affinity with the circular, just as we have seen a connexion between the two figures, when used as elements in the composition of pointed windows. In this also the tracery usually has reference to a central point, namely the centre of the circle in which the triangle may be conceived as inscribed, and which, when, as is most common, the triangle is equilateral, is equidistant from its three angles. But it is far more common merely to find Geometrical figures arranged round such a centre, as in the first class of circular windows, than lines actually diverging from it.

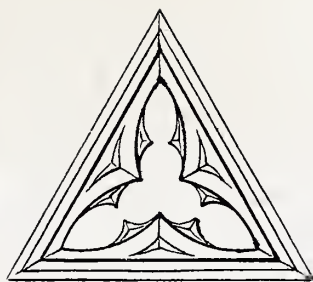
I am not aware of the existence of any triangular windows of considerable size in England; the shape is not at all adapted to large dimensions or a prominent position, and accordingly we generally find them quite subordinate. It is not unusual to meet with small examples merely foliated, either of the common spherical form, as in the clere-story at Barton Segrave, Northamptonshire<sup>u</sup>, and at Geddington (6) in the same county, or less usually with straight sides, as in the clere-story of the transept at Frisby (7). This last sort is most generally found as a gable window, and sometimes contains tracery, as at Merton.

The most common tracery in a triangular window is three Geometrical figures. Thus in the Abbey Barn, Glastonbury (8), we find three trefoiled triangles; in the clere-story of Lichfield Cathedral (9) they are circles trefoiled with the

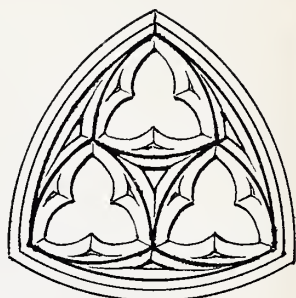
<sup>u</sup> Bloxam.



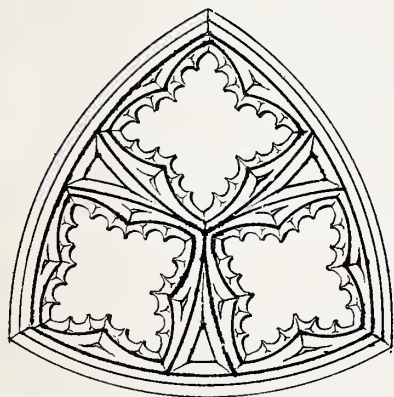
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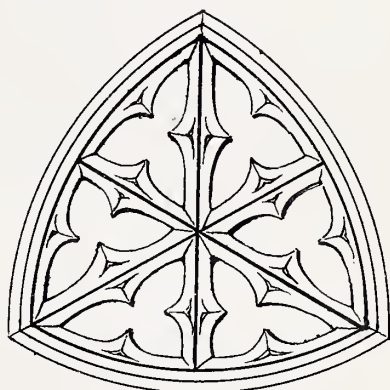
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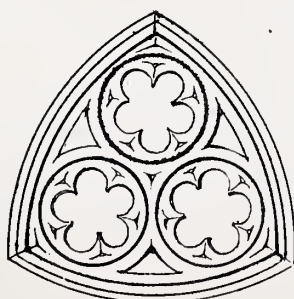
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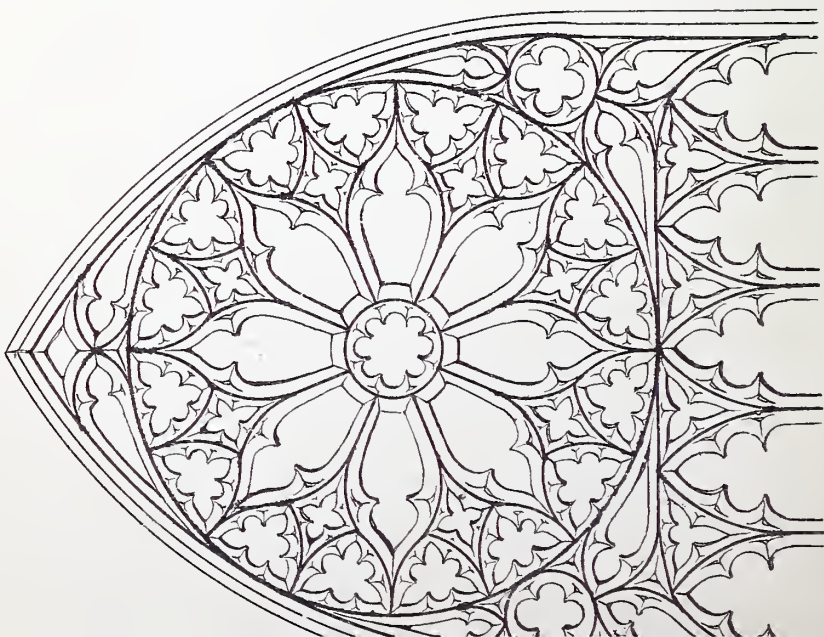
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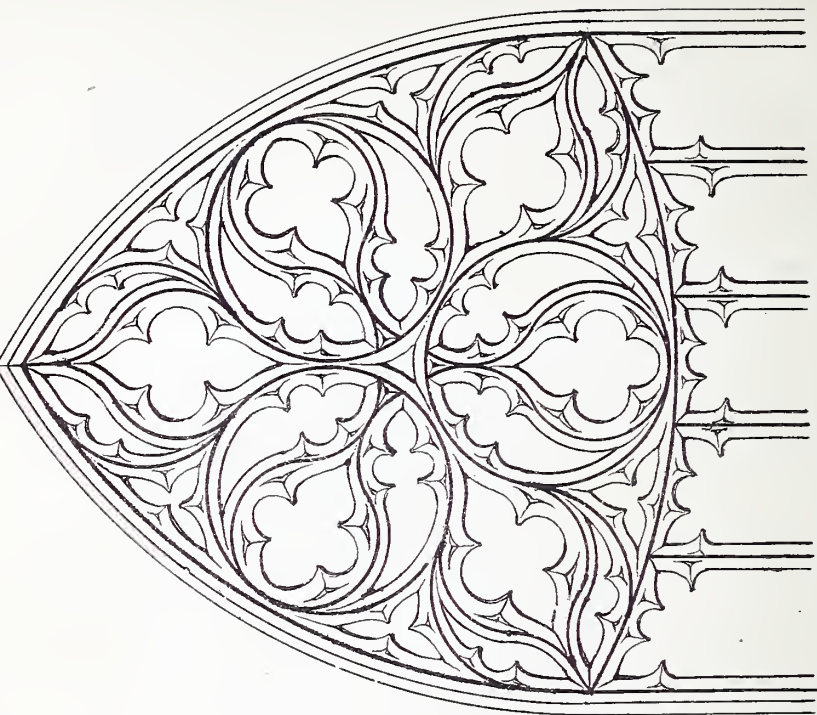
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soffit-cusp; Tewkesbury Abbey and Perth (10) afford later examples of the same kind sexfoiled. Foil figures also occur; three trefoils at the Maison Dieu, Dover<sup>x</sup>, and the same also in Bristol Cathedral (11), but differently arranged, and with a smaller trefoil in the centre. In the very rich and singular west front of the south aisle at Gaddesby (12), there is a window of this kind whose tracery consists of three spherical squares, doubly foliated, a more elaborate form of the centre-piece at Market Harborough<sup>y</sup>.

A singular window is engraved in the new edition of Rickman<sup>z</sup>, whose tracery consists of a mixture of Geometrical and Flowing figures, which may either be described as ranged round a concave spherical triangle with its angles in the sides of the window, or as inscribed in convex triangles each having two sides coinciding with those of the window. Another unusual design occurs at Catworth, Huntingdonshire (13); we here have an adaptation of wheel tracery, but necessarily in a form somewhat varying from that employed with the circle. Six spokes diverge from the centre, but they are carried on into the sides and angles of the window, and have the whole spaces between them trefoiled; there is no room here for the arch at the end.

I may here bring in a few examples of a tendency found both in circular and triangular windows, which is easily recognized, though very far from easy to express in words. We sometimes find windows with a circular or triangular portion which does not actually constitute the whole of the opening, and yet is clearly far more than a mere centre-piece, being the essential part of the design, and entirely giving its character. Thus in the superb south window at Minchinhampton (14), the life and soul of the composition is clearly the wheel, a magnificent one, almost identical

<sup>x</sup> Rickman, p. 153.

<sup>y</sup> Pl. 30. fig. 54.

<sup>z</sup> P. 153.

with that at Cheltenham. It is a circular window set in a pointed frame, with a little tracery most awkwardly thrust in to fill up gaps. The rose by itself would have been a far nobler ornament of this wonderful transept. Somewhat similar, among Rickman's collection of Scotch windows, is one which seems to occupy the same position in the church of Linlithgow (15). The window head is triangular, filled with tracery of very rich character; the principal portions being circles containing Convergent patterns. How far a triangular window would do to occupy a front, like a circular one, may be doubted: but it certainly is not improved by placing five lights beneath it, merely foliated under the base of the triangle, as if it were a curved transom. The form of the window, completely filling the head, excludes any of the other supplemental devices which occur at Minchinhampton.

In many of the grand foreign fronts we find the circular portion connected, though less intimately, with a range of tracery below, a square transom with spandrils being carried under the wheel. This last practice is well exemplified in two fine triangular windows from Carenton (16, 17) among Rickman's drawings, but whether there is any tracery below I am unable to state. They are good specimens of Flamboyant tracery adapted to windows of this shape<sup>a</sup>.

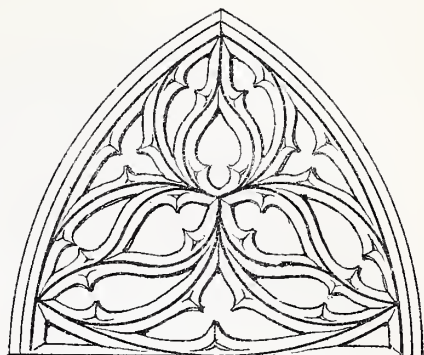
This same practice may also be traced in a beautiful wheel window at Milton Malsor (18), where eight spokes diverge from the centre, without any central figure, and terminate in a sort of Divergent tracery, not without a strong Flamboyant tendency. The design thus far is one of singular beauty, but its effect is greatly marred by its

<sup>a</sup> At Oppenheim there are good examples of circular windows inscribed in pointed frames, with nothing below except the necessary spandrils; also windows of a pointed-arch form filled with

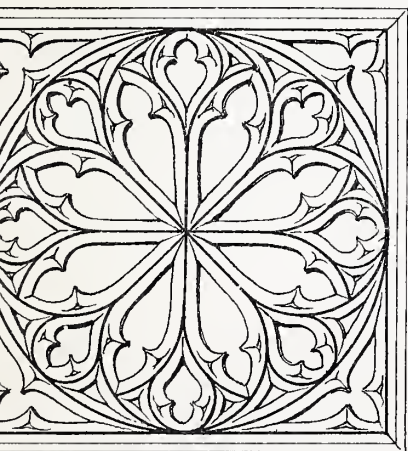
Geometrical and Wheel tracery. These last are the Carenton form with the base of the triangle removed. See the Builder, viii. 366.



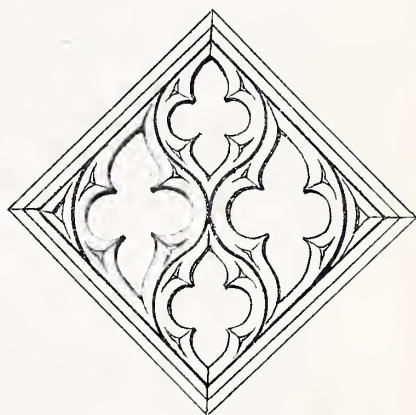
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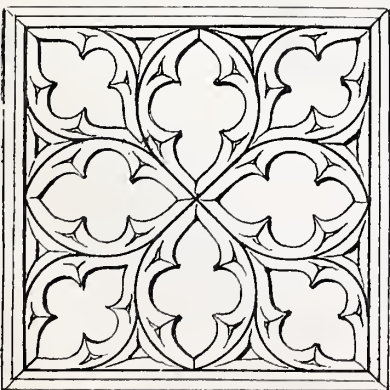
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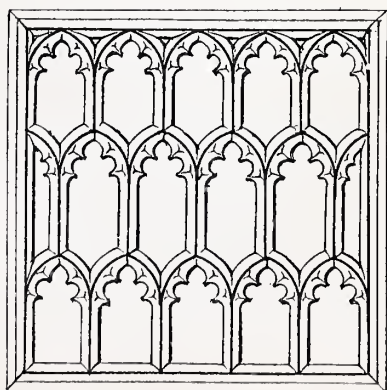
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being set in a square, with the spandrils open and foliated. To this introduction of the square form by opening of spandrils, we shall have again to refer.

### § 3. OF SQUARE WINDOWS.

Besides the circle and the triangle, other Geometrical figures, as multifoils<sup>b</sup>, vesicæ<sup>c</sup>, &c., occasionally occur as distinct windows, but usually quite of small size, without tracery, in gables and other subordinate positions. They therefore do not claim any particular notice here.

The square is a shape of rather more importance. From the extreme rarity of its spherical form in England as an element in composition, one could not expect to find it often occurring as a distinct window. The fine gable window in the west front of Canterbury Cathedral<sup>d</sup> exhibits a curious modification of this form; the date is Perpendicular, but the lines of the tracery are Geometrical. I have already observed that Perpendicular tracery can find no place in a circular window, neither can it in a square, or any form designed with reference to a centre, and completely filled with tracery.

I am not aware of any Early square windows ranking with the numerous instances of the circular and triangular forms. But during the late Decorated and Perpendicular periods, the square form is very common in one position, namely in what are called air-holes or sound-holes in towers<sup>e</sup>. From their being found at that date only, I am inclined to think that the shape was suggested by the then increasing prevalence of the square head in ordinary windows. But we must accurately distinguish between

<sup>b</sup> As at York; Glossary, pl. 163; Strixton; Rickman, p. 95.

<sup>c</sup> Beverley; Archaeological Proceedings at York, p. 1.

<sup>d</sup> Summerley's Canterbury, p. xii.

<sup>e</sup> See the new edition of Rickman, pp. 152, 220, where this subject is well treated.

the mullioned window merely terminated with a square head instead of a point, and the actual square window, filled with tracery diverging more or less from a centre. The tracery in these windows is, for the reasons above mentioned, usually Decorated, even when the date is Perpendicular. A lozenge window—a form less usual than the common square—at Spaldwick, Hunts (19), has tracery of the form mentioned above<sup>f</sup> as intermediate between Retieulated and Flamboyant; but it is more common to find a more decided centre, as at Wroxham, Coltishall (20), and Cromer<sup>g</sup> churches, in Norfolk, the county where these windows most abound. The two former have patterns much like those we have seen as centre-pieces at Eydon<sup>h</sup> and Breeon<sup>i</sup>; the last an exceedingly rich and complicated one. The key to it is however not difficult; it is divided into four squares by right lines interrupted by a central quatrefoiled circle; each of these compartments is occupied by a Divergent pattern, their central lines being placed in saltire. The consequence is that the lateral pierings in each compartment are Convergent to those in the next, as we have seen in some of the incipient forms of Perpendicular<sup>k</sup>.

In some cases the square form is simply produced by piercing the spandrils of a circle or other figure. Here we most probably find the origin of the form. We have already seen instances at Stratford-on-Avon<sup>l</sup> of circular windows employed in this sort of position. The increasing use of the square head in other windows might easily suggest including them under a label of this form; I cannot at this moment lay my hand on an example of this kind with a regular square, but there is one among Rickman's

<sup>f</sup> See pl. 44. fig. 6.

<sup>i</sup> Pl. 31. fig. 56.

<sup>g</sup> Rickman, 230.

<sup>k</sup> See above, p. 208.

<sup>h</sup> Pl. 18. fig. 81.

<sup>l</sup> See above, p. 235.

drawings from Eaton Socon in Bedfordshire, where a circle, containing four spokes in saltire, is thus inscribed in a lozenge. But one would conceive that the form must have existed with the square in this incipient stage, as instances occur with the spandrils pierced, just as at Milton Malsor<sup>m</sup>. Two very fine examples occur at Worstead, Norfolk<sup>n</sup>; in one of them the tracery closely resembles that at Cheltenham and Minchinhampton. From these to the forms mentioned in the last paragraph the transition is very simple; it is only to omit the circular rim, and extend the diverging lines over the whole square.

A vesica occurs similarly inscribed in a lozenge at Great Addington, Northamptonshire<sup>o</sup>; the tracery may be considered either as that of a two-light Reticulated window adapted to the form, or, better, as transitional from Divergent to Perpendicular. It will be observed that this small vesica shares exactly the same fault as those in the great window at Lincoln<sup>p</sup>.

In all these cases whatever the date, we have found the forms Decorated, most generally exhibiting the tracery of the wheel. At North Walsham, Norfolk (21), we have an attempt to fill up a whole square with an expanse of Perpendicular tracery, consisting of three Alternate ranges; but the result is, as might be expected, simply a square-headed Alternate window with the lights vastly too short.

#### § 4. OF FLAT-HEADED WINDOWS.

By flat-headed windows I understand all those whose heads, whether quite square, or terminated by a segmental

<sup>m</sup> There is really no difference between the two forms, but these air-hole-windows form so marked a class by themselves that it seemed better to keep their history distinct.

<sup>n</sup> Brandon's Analysis.

<sup>o</sup> Northamptonshire Churches, p. 95; Rickman, p. 152.

<sup>p</sup> See above, p. 237.

arch, (most usually round, but occasionally slightly pointed,) are sufficiently depressed materially to affect the tracery itself. In Perpendicular, the ranges of lights are generally merely as it were thrust down; for here the pyramidal finish at the top is less essential, while in most forms of Decorated it is much more important, and consequently its necessary loss in a square-headed window often gives, unless the tracery be very skilfully managed, an air of decapitation.

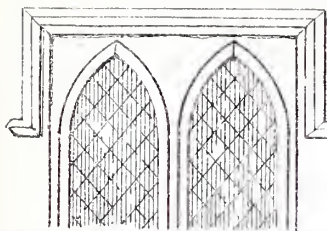
I believe however the square-headed window to have an origin of its own, distinct from the pointed, though both contemporary and closely analogous. But though this native development is very interesting, and may easily be traced, it was not very important or enduring, as the square-headed form had no sooner arrived at perfection, than it began, almost of necessity, to borrow the forms of the pointed window. The segmental-headed windows seem to belong entirely to this latter class.

#### a. *Origin of Square-headed Windows.*

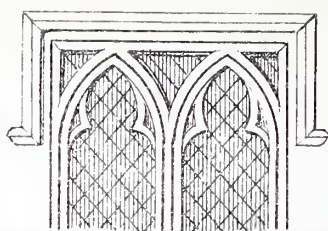
Mr. Paley observes that "many windows of the fourteenth century have square heads, and we have met with such scarcely clear of the First-pointed [Early English] style, as at Helpstone, Northamptonshire, and Barholm, Lincolnshire. These are apt to deceive the eye, and will often be found of greater antiquity than they would at first sight appear<sup>1</sup>." In fact I have little doubt that the origin of the square-headed form may be traced up to the very first days of tracery. The churches of Northamptonshire are singularly rich in such examples, and from them a most interesting series may be made out.

<sup>1</sup> Gothic Architecture, p. 179.





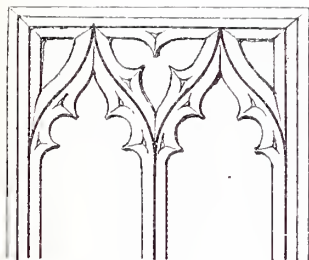
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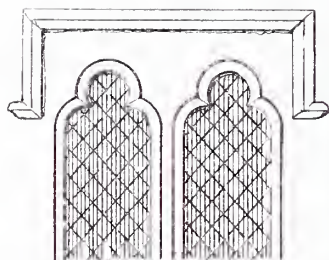
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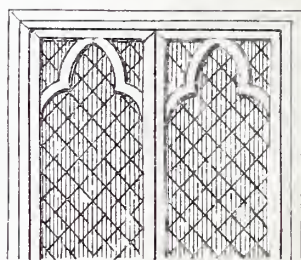
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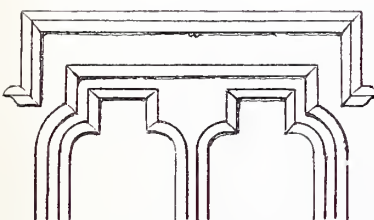
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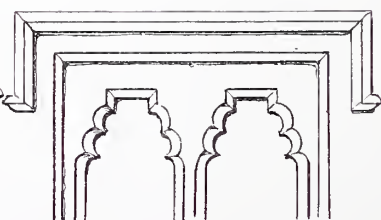
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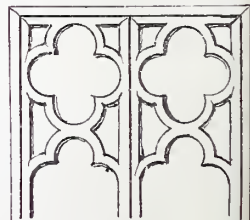
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The square-headed window of more than one light<sup>r</sup> appears to me to owe its origin to the occasional use of the square label over an arch or arches, just as the pointed traceried window originates in a similar use of the pointed label. The square label over doorways is one of the most familiar features of the Perpendicular style, but is occasionally found much earlier, as at Dorchester and Stanton St. John's, and still more conspicuously in a doorway near the west end of Gloucester Cathedral. Over windows it is much rarer, but it occasionally occurs, as in the west window at Towcester, and, as we have seen, with enriched spandrils at Shorwell<sup>s</sup>. Now in the chancel of Stanion church, Northamptonshire, we find couplets of lancets with the string carried over them as a square label (22); internally there is a segmental rear-arch. To convert these into one window is a process almost identical with that which produced the simplest Arch tracery<sup>t</sup>; only pierce the three spandrils, and we at once have a two-light Arch window, with a square head. This, with the soffit-cusp, occurs in the same church of Stanion (23), and in its neighbour of Brigstock; (here the window internally forms two distinct trefoil lights;) the same form is found at Blakesley, but whether with the soffit-cusp, I do not remember. Another stage is to foliate the middle spandril, which is done at Wootton (24), in several windows of extreme delicacy of moulding and general workmanship. In the same church we find, exactly matching those just mentioned, and apparently contemporary, some of the earliest specimens of the same form with ogee arches (25); this, of a later date and rougher work, forms the commonest Decorated clerestory

<sup>r</sup> I speak thus to distinguish the class of which I am speaking, from *decapitated lancets*, as at Cowley and Ringstead. See History of Architecture, 358, 455, and Rickman, 94. These may have

helped to *suggest* the square form, but hardly more.

<sup>s</sup> See above, pl. 48, fig. 26.

<sup>t</sup> See above, p. 40.

window throughout Northamptonshire, and is only too common in other parts of the churches. These exactly answer to the simplest Ogee tracery, just as the others do to the earlier Arch; but I cannot but think that the development is merely analogous and not actually borrowed.

We have seen in many instances that a Foil version follows, like a sort of shadow, upon almost every sort of tracery. It meets us here also. A couplet of round-headed trefoil lancets under a square label occurs at Polebrook (26); of pointed trefoil lancets in the clerestories of Little Harrowden and Aldwinkle All Saints<sup>u</sup>. Here again, pierce the spandrils, and we produce such a window as at Helpstone (27); we have here the accidental Perpendicular line, as often in Arch tracery<sup>x</sup>, and so strongly marked that one might possibly look upon this as formed by the approximation of decapitated lancets; but the same form occurs in the clerestory at Aldwinkle all on one plane.

To these I may add two extraordinary, and, as far as I am aware, unique examples at the west ends of the aisles at Glapthorn. One (28) has two square-headed trefoil lights under an arch of the same form—reminding one of the windows at Haverfordwest<sup>y</sup>—a square label over all. In the other (29) the form must, according to the same analogy, be called a square-headed sept-foil.

Thus far we have had the natural development of square-headed windows; the series is carried on in those Perpendicular ones which have no tracery, but simply resemble Nos. 24 and 25 respectively, with the mullion carried into the head between the lights.

<sup>u</sup> We have already found it in the *interior* of the Brigstock example.

<sup>x</sup> See above, p. 81.

<sup>y</sup> Pl. i. fig. 2. Compare also below, pl. 71. fig. 14, which is somewhat ana-

logous. The square-headed trefoil is so rare a form in windows that it has no effect upon tracery; in Chepstow Castle are some couplets of this kind grouped under a round arch.

b. *Of Square-headed Windows with Tracery.*

The preceding class, as I before said, seems to be a distinct development; it borrows nothing from the pointed window, and contains nothing deserving the name of tracery. But when the use of the square head was once established as a recognized form of window, nothing was more natural than to introduce into it those forms of tracery which had become familiar in windows of other shapes, with only the changes involved in the differences of proportion between the two.

This commenced during the Geometrical period; a square-headed window at St. Kenelm's, Salop (30), is a good example of Arch and Foil tracery adapted to this form. We may remark the vertical line carried into the head between the lights. This is more than the *accidental* Perpendicular line already commented on<sup>z</sup>; it is a genuine piece of translation from one form into the analogous one in another system. As a square head is substituted for the pointed arch of the whole window, the treatment of each light is naturally similar; the vertical line represents the subarcuations branching from the central mullion. In like manner we find the quatrefoil, which in an arched window is much less graceful, rightly employed instead of the trefoil, which would not so well have filled up the space.

In a rather later stage, as in a window at Congresbury, Somerset (41), we still find the same vertical line. This is, according to the same analogy, a rectangular version of a subarcuated window of four lights. The tracery approaches to that Foil version of Reticulated which we have seen at Haydon and Heckington<sup>a</sup>.

Most of the varieties of Flowing tracery are found, more

<sup>z</sup> See p. 81.

<sup>a</sup> See pl. 21, fig. 20.

or less frequently, with the square head, though naturally there are more examples of the Reticulated than of any other. This was to be expected both from that being the commonest type of the style, and from the greater facility with which it may be adapted to the square form. The mere Reticulated expanse, cut through at an arbitrary point, may just as well be cut through by a straight line as by an arch.

The commonest form of the square-headed Reticulated window has a single range of the piercings, with as it were the commencement of a second cut through by the head, just like the inchoate figures at the side of a pointed window, which of course themselves occur also. Those at Dorchester<sup>b</sup> would be very typical examples did they not introduce the slightest possible vertical line<sup>c</sup>. Sometimes, as at Irthlingborough, the circular-headed figure<sup>d</sup> is employed, which of course avoids any inchoate figure in the head. An example of this kind at Cameringham (32) singularly, and indeed inappositely, introduces the foliation at one end, as in Jersey<sup>e</sup>.

When the space or inchoate figure above the range receives a complete foliation, the character is very much changed, just as in the analogous case in pointed windows. The notion of cutting through at an arbitrary point is lost, but as in the analogous case, at the expense of the general harmony of the design. This may be seen in a very slight degree in the rich and well known window at Ashby Folville, Leicestershire<sup>f</sup>, but it is far more conspicuous in an elegant design at St. Donat's, Glamorganshire (33), where we have the elongated vesicæ, as at Higham Ferrers<sup>g</sup>. From this the transition is easy to various attempts to avoid the spaces both at top and sides, just

<sup>b</sup> Addington, p. 5.

<sup>c</sup> Do. p. 94.

<sup>d</sup> See above, p. 204.

<sup>e</sup> Glossary, pl. 158.

<sup>d</sup> Do. p. 96.

<sup>g</sup> P. 93.

as in some pointed windows mentioned in a former chapter<sup>h</sup>. Such is the example at Orton-on-the-Hill, Leicestershire<sup>i</sup>, where a sort of Convergent figure is thrust in on each side. Several such occur at Chelveston and Denford, Northamptonshire<sup>k</sup>; one of the latter—considered however by Mr. Poole to belong, in point of date, to the late Perpendicular *Renaissance*<sup>l</sup>—has an attempt to introduce a second range, but they are flattened, and the effect is very awkward, the just proportions of the window allowing only one<sup>m</sup>. We may compare this with such a pointed example as that at Wytham<sup>n</sup>.

Of square-headed ogee windows we might produce numberless examples, if we are to reckon all the examples of two or three ogee lights under a straight head<sup>o</sup>. But of these we have already traced out the history<sup>p</sup>, and they hardly deserve to be called examples of tracery at all. I have already observed how nearly, even under a pointed arch, this form approximates to Reticulated; and most of the square-headed examples look much more like decapitated Reticulated windows than any thing else, and the diversities in the foliation in the head, as in the example given above<sup>q</sup>, produce just the same effect that we have just been considering in those really Reticulated.

Of the more complete forms of Ogee tracery, where intersection is introduced, I have already mentioned the large examples at Braunston and Yelvertoft<sup>r</sup>. There is a two-light example at Coggs, Oxon<sup>s</sup>, of the same general

<sup>h</sup> Ibid. Pl. 23, fig. 12.

<sup>i</sup> Glossary, pl. 158.

<sup>k</sup> Northamptonshire Churches, p. 77.

<sup>l</sup> This seems probable in itself, and the more so, as one of the others has some small Perpendicular lines very clumsily introduced.

<sup>m</sup> The proportions of a square-head window cannot be so easily defined as those of a pointed one, but they are no less easily

felt. It is easy to recognize a point—answering to the impost, and marked as such by the label—below which the tracery ought not to be brought.

<sup>n</sup> Pl. 23, fig. 9.

<sup>o</sup> See p. 98.

<sup>p</sup> Do. p. 245.

<sup>q</sup> Fig. 25.

<sup>r</sup> Pl. 26, fig. 28.

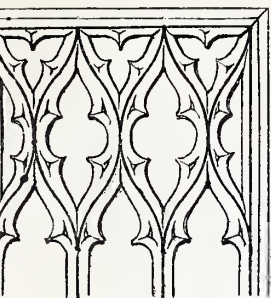
<sup>s</sup> Glossary, pl. 158.

character, but with the spaces at the top completely foliated, the same differences occurring here also.

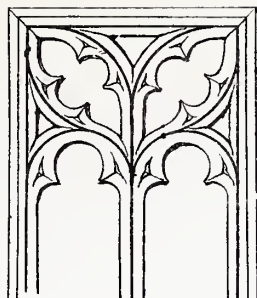
Wymmington church in Bedfordshire will afford us a good study of other Flowing forms with square heads, as the Divergent and Convergent. These, curious as it may sound, occur in these specimens in a form more typical than when the window has an arched head. The fact is that we here no longer meet with the crowning vesica which is rendered necessary by the form of the pointed window; the typical figures can themselves occupy the whole space, as in the excellent Divergent example (34). Convergent tracery alone would not succeed so well, as it would leave an awkward spandril<sup>t</sup>; but the mixture of Divergent and Convergent is very well managed (35). We find this same mixture in a two-light window among Rickman's collection (36), divided by a vertical line in the same manner as the earlier ones at St. Kenelm's and Congresbury. The composition just mentioned occurs in the head of each light, the spandrils being all trefoiled. It is clear that the tracery is too complicated for the space below. Nearly the same tracery is found in a four-light window at Harpswell, where the vertical line is omitted, leaving a central quatrefoiled space.

It would be tedious and uninteresting to prolong this series through all the classes of Perpendicular tracery, incipient and fully developed. I need not say how extremely common square-headed Perpendicular windows are, but they form a class far less important than the square-headed Decorated. In the latter the tracery is much more influenced by the form of the window. But Perpendicular tracery is but little altered by being inserted in a rectangular opening. The chief difference is that there is less room

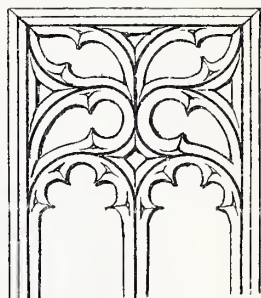
<sup>t</sup> One of the subsequent examples (No. 39) might be also considered as an instance of this.



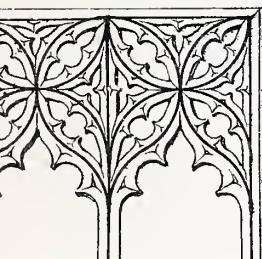
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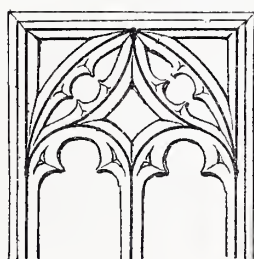
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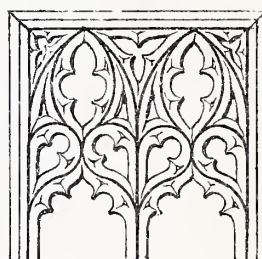
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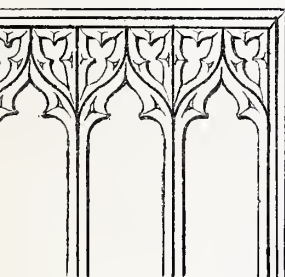
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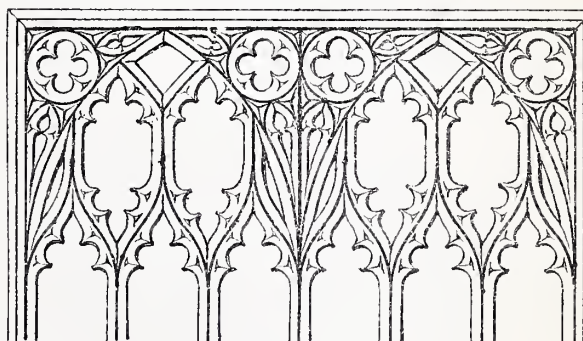
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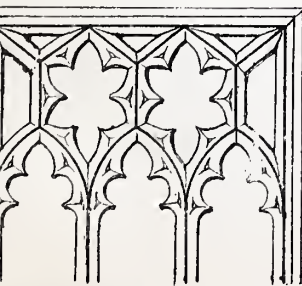
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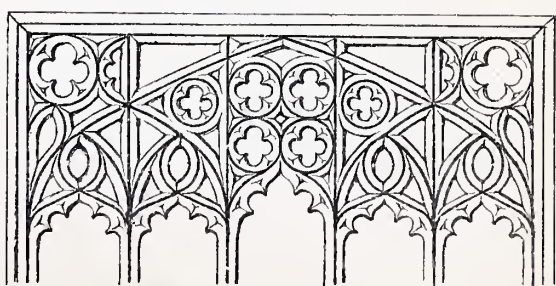
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42



for subarcuations, grouping, &c.; the square-headed Perpendicular window is more intensely Perpendicular than any other; something in the same way as I have just remarked of the Divergent example at Wymington. I will only allude to two classes; one, a Transitional form, in which the ogee lights are divided by Perpendicular lines, the spandrels being trefoiled; instances occur at Peckleton, Woodstock (37), and elsewhere. The other is where Alternate tracery is introduced, in which case the shape shows itself to the best advantage, especially when the complete foliation is employed—Supermullioned tracery in a rectangle is decidedly too stiff. There is a good example of four lights at St. Giles, Northampton<sup>u</sup>; others, of two and three, occur at West Drayton, Middlesex (38), where we may remark the straight-sided arches in the tracery.

*c. Of Square-headed Windows with Spandrels.*

In another class the square head may be considered as something almost accidental, as the actual tracery is contained within an arch. This is where there is a square spandril over the arch, pierced, either left plain or filled up with some pattern; an arrangement not very common, but certainly more frequently met with than in proportion to the occurrence of a square label over a pointed window. We have seen this same practice already carried out<sup>\*</sup> in the case of circular and similar windows; the class we are now considering is formed by the same process as the window at Milton Malsor, with the sole difference necessarily arising from the shape of the two. The round window, completely filled with tracery, naturally has the rectangular addition both above and below; the pointed one, with its tracery confined to the head, admits it only at the upper

<sup>u</sup> Companion to the Glossary.

<sup>\*</sup> See above, p. 242.

end. We have already seen this done in panel-work at Shorwell<sup>y</sup>; we have now only to pierce the figures which in that example were left blank.

It is clear that this addition may be made to an arched window of any size, shape, or style; and as the real tracery of the head is not in the least affected by it, I shall therefore not think it necessary to follow out the subject at great length, or accumulate any extensive list of examples. The spandril may, according to its dimensions, be left plain, foliated, or filled with patterns similar to those used in the spandrils of doorways or in the Shorwell window already mentioned.

One of the windows at Wymington (39) may be cited as an example of this class, though, as has been already<sup>z</sup> hinted, it has an equally fair claim to be reckoned elsewhere. We may however regard it as an Ogee pattern similar to those at St. Mary's, Oxford, and Wimborne Minster<sup>a</sup>, inscribed in a square.

Some of the best square-headed windows of this kind consist of double windows thus brought together under a flat head. A square label over a pair of belfry-windows sometimes occurs, as at Whiston and Aldwinkle All Saints; as in the other cases, it only requires to be pierced. This produces the elegant windows in the neighbouring churches of King's Sutton<sup>b</sup> and Aynhoe (40). Two distinct lights, each, like those at Irthlingborough, with Flowing tracery in the head, are grouped under a square head. At King's Sutton the spandrils are plain and a central mullion is carried into the head; at Aynhoe they are all trefoiled.

An amplification of the King's Sutton arrangement leads to some large Perpendicular windows of this class, of which

<sup>y</sup> See above, pl. 48, fig. 26. At Chip-ping Sodbury, Gloucestershire, are some large Perpendicular windows with shields in the spandrils. The tracery is *Renaiss-*

*sance*.

<sup>z</sup> See above, p. 250, note.

<sup>a</sup> See pl. 25, fig. 23.

<sup>b</sup> Glossary, pl. 164.

we have nearly identical examples at Axbridge and Cheddar, Somerset (41). Here two three-light Alternate windows are placed side by side, each with its own pierced spandril resembling those at Shorwell.

To return to single windows under spandrils, we have a gigantic instance in the east end of Bath Cathedral, where a vast subarcuated window of seven lights is thus treated. The spandril was blocked in a late repair, a daring, and perhaps unjustifiable, innovation, but which certainly improved the internal effect of the choir. A square head was altogether out of place in so prominent a position in so large a church, and it was impossible to bring it into any harmony with the vaulting.

In all these instances the tracery in the arched head is kept quite complete in itself and distinct from the spandril. In a very odd window at Llancarvan, Glamorganshire (42), the Perpendicular lines run into the spandril, having nearly the same ill effect as those similarly prolonged into the complement in some of those in the cloister at Hereford<sup>c</sup>. The tracery itself is remarkable, having a great Geometrical mixture; it has been recently renewed, but I was informed that it was a faithful reproduction of the original.

#### d. *Of Segmental-Headed Windows.*

The actual origin of the square-headed window we have traced to a source quite distinct from that of the pointed one; its most common forms we have seen to be modifications of the latter; while its prevalent use, wherever it is other than a mere matter of caprice, is owing to architectural requirements arising out of the proportions of the space the window has to occupy<sup>d</sup>. The segmental head may be

<sup>c</sup> Pl. 56, fig. 72 a.

<sup>d</sup> I have elsewhere treated of this, with reference to all flat-headed window

whether square, segmental, or four-centred. History of Architecture, p. 350, Llandaff Cathedral, p. 33.

considered as simply a variety of the square under the two latter aspects, and presents no claim to a distinct consideration at any length. Numerous examples have been already brought in other parts of the work; all that is left for the present place is to mention some additional ones, and to make a few desultory remarks.

By a segmental head I of course understand one in which the centre (or centres) is very much below the line of the constructive impost, so as altogether to alter the proportion of the window. When the deviation is but slight, as in the west window of All Souls Chapel or the great north one at Stafford<sup>e</sup>, it still belongs to the ordinary class, though the change generally has a bad effect, as in that quoted from Portbury, Somerset<sup>f</sup>. The rule would be, whether the general character manifestly requires the tracery to commence perceptibly below the impost. When it does, as in many already given<sup>g</sup>, it belongs to this class. The arch may of course be either round or pointed, but the former has generally the more pleasing effect. When it is pointed, the curves often degenerate into right lines, just as is the case with the four-centred arch.

The use of the segmental head seems to commence about the same time as that of the square head with regular tracery. Some examples of Foil tracery occur in Riekman's collection from the Hall at Penshurst; but the most striking among them (43) belongs to the same class as those at Heekington and Congresbury, as it certainly approximates to the Retieulated. The Arch examples are of more consequence; some of them have been already alluded to<sup>h</sup>. When we have an intersecting window of this kind, as in the Arch and Foil specimens at Barnack<sup>i</sup> and Byfield, or in the large

<sup>e</sup> Pl. 19, fig. 88.

<sup>f</sup> Pl. 9, fig. 46.

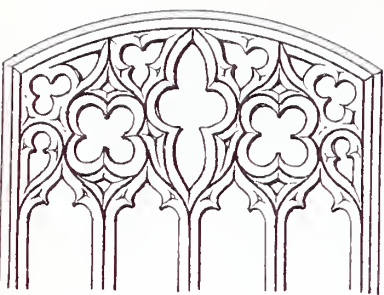
<sup>g</sup> Pl. 11, fig. 55; 22, 5; 24, 15; 25,

20 a; 26, 29; 55, 64; 60, 89.

<sup>h</sup> As at Chacombe, p. 44.

<sup>i</sup> Pl. 11. 55.





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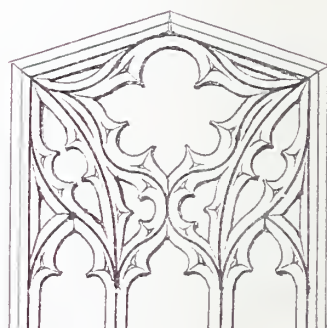
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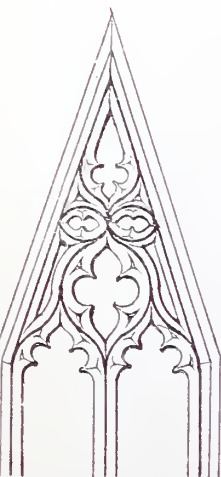
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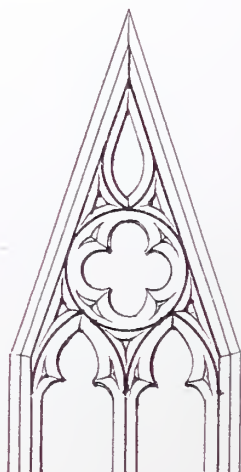
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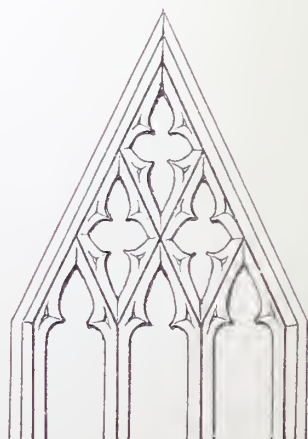
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window at Thaxted<sup>k</sup>, more recently described, the effect is rather that of a pointed window inserted under a segmental arch—as many are in Winchester Cathedral—the spandril seeming something external to the general design, as the intersecting expanse is cut through at such a very arbitrary point<sup>l</sup>. The same may be observed in the rarer case of an intersecting window with a square head, as in those at Hexham<sup>m</sup>; here the effect is still more unpleasant, as the segmental head does allow each arch to be cut through at its apex, while here we have lopsided arches, with their heads finished just like the perfect ones.

Segmental windows filled with Reticulated tracery hardly differ from square-headed ones of the same class, except that, with a greater number of lights than three, it is impossible to preserve the equality of the vesicæ<sup>n</sup>. Of Ogee tracery, whether simple or more complicated, we have already met with several examples; one of those alluded to at Byfield<sup>o</sup> (44) deserves a more distinct notice on account of the singular curve given to the central arch.

I remarked above<sup>p</sup> that in a window of Divergent or analogous pattern, the effect of a square head was to remove the crowning figure, and so to increase the purity of the design at the expense of its beauty. The segmental head has a worse effect. In one of those at Spixworth<sup>q</sup> (45), we find the vesica in the head of a two-light Divergent window very much flattened; and another from the same church (46), of three lights, with a combination of

<sup>k</sup> Pl. 60, fig. 89.

<sup>l</sup> This spandril is analogous to that found in some ogee windows, (pl. 25, 24, 25; 26, 28, 30,) and to the imperfect figures in Reticulated designs.

<sup>m</sup> Bloxam, p. 167.

<sup>n</sup> This will be understood by comparing pl. 24, 15, with 26, 28. If the former had a square head, the figures might all have been kept on the same

level; had the latter a segmental curve, the central arch must either have had a different proportion from the rest, or have had its apex vertically prolonged. This also accounts for the introduction of an irregular quadrangular figure between the two triangles in pl. 26, 29.

<sup>o</sup> P. 98.

<sup>p</sup> P. 250.

<sup>q</sup> P. 107.

Divergent and Reticulated tracery, the greater width and still flatter arch reduce it to complete insignificance; and as the natural tracery of the pattern, which is adapted to the pointed form, cannot be made to fill up the whole width, some awkward figures spring from the sides to meet the Divergent ones.

It requires very little thought to show that neither real subarcuation, nor any thing analogous, can have any place in a segmental-headed window. Real subarcuation would pass almost unnoticed where the arch is so flat, and the vertical division, which we have seen occur as the analogous form in a square-headed window<sup>r</sup>, is not adapted to a window with an arched head however depressed. Yet in a window at Wymington (47) we find the subarcuating lines of a pointed window introduced, with a much better effect than could have been expected; in fact we do not regard them as subarcuations at all, or as in any way connected with the sides or head of a window, whose constructive arch springs from their apex. The complement is curious, including a sort of Flowing spherical square, bearing some resemblance to the singular figures at Granchester and North Walsham<sup>s</sup>.

## § 5. OF BELFRY WINDOWS AND SPIRE LIGHTS.

It may perhaps have been observed that in the earliest parts of this treatise, while we were considering the first imperfect and rudimental forms of tracery, many of our most typical examples were found among the unglazed openings in towers and spires, while latterly—with one remarkable class of exceptions<sup>t</sup>—they have been almost

<sup>r</sup> See above, p. 247.

<sup>s</sup> Pl. 36, fig. 86.

<sup>t</sup> I allude to the square and circular

windows, (see p. 241,) which have nothing to do with the class now under consideration.

withdrawn from our notice, and have perhaps never presented any distinctive character. Of incipient and Early Geometrical tracery they often afford some of the best studies; the peculiar character of the belfry-window of that date<sup>u</sup> giving it great opportunities for so doing. But when that distinctive character was lost, when all notion of the composition of shafts and arches, as distinguished from that of mullions and tracery-bars, had passed away, the belfry-windows could but reproduce the forms employed in other parts of the building. And it was but natural that it should but seldom repeat them in their best shape; the belfry-window, forming no part of any internal view, and even externally having its design obscured by luffer-boards or their ornamental substitutes, and moreover being generally confined to a small number of lights, was the last place in which we should now expect to find any rich or instructive forms of tracery. "Flowing tracery, properly so called," says Mr. Paley<sup>x</sup>, "is very rare in clerestory<sup>y</sup> and belfry-windows." A two-light Reticulated design is as much as we generally find in the latter position: and it is very usual to find the most meagre forms of Arch tracery employed as a substitute throughout the Decorated style. Such instances as Irthlingborough, Aynhoe, and King's Sutton are quite exceptions. And in Perpendicular we have seen<sup>z</sup> that the form usually met with is one of the simplest and most common, though certainly also one of the most elegant varieties of the style.

<sup>u</sup> See p. 9.

<sup>x</sup> Gothic Architecture, p. 107.

<sup>y</sup> This fact is doubtless owing to clerestories of any pretension not being usual in small churches till Perpendicular times. Even in Northamptonshire, where Decorated clerestories are so common, they are generally so low as to be filled, not with pointed windows, but with some small circular, square-headed,

or at most segmental-headed openings, (as at Everdon, pl. 22, 5;) even pointed Reticulated windows, as at Kingscliffe, at once call attention as something extraordinary. I know of no parallel, in so small a church, to the beautiful clerestory at Rotherby in Leicestershire, which has three pointed windows, each containing a different Flowing pattern.

<sup>z</sup> See above, p. 188.

With the spire-light the case is different ; that assumed a more distinctive character in the later days of tracery ; and, if we have not had occasion to quote many examples in the later stages of our inquiry, it is not because, like the belfry-windows, they afford neither typical forms nor singularities, but because they form a class of themselves, not capable of being brought under any of the divisions which we have endeavoured to establish among other windows.

The projecting spire-light with its acute pediment may be divided into two classes. We have first those examples in which a distinct pointed window is inserted under the pediment, which forms a canopy to it. In this case there is no reason why the window should differ from any other of its own size and style. Thus we have Geometrical examples at Warmington ; Arch at Polebrook, Kingscliffe, and St. Mary's, Oxford <sup>a</sup> ; Reticulated at Bozeat, Aldwinkle St. Peter's, and Newark <sup>b</sup> ; Divergent at Higham Ferrers ; Perpendicular instances are rare, as during the prevalence of that style the other arrangement was more in use. This is where there is no distinct window, but the acute pediment is itself made the window-head. This began during the first attempts at tracery, as the form is exceedingly well adapted to the two lights and the figure in the head not yet fused together with them. We have seen this in the curious series at Paston <sup>c</sup> ; others occur at Oxford Cathedral and Witney <sup>d</sup>. But it is clear that the form is not adapted for the ordinary Geometrical types, as an awkward space would be left above the circle or triangle ; nor are most of the usual forms of Flowing or Perpendicular tracery much better suited to the position. A few unsuccessful attempts do however occur, as at Geometrical, at

<sup>a</sup> Glossary, pl. 164.

<sup>b</sup> Do.

<sup>c</sup> Pl. 7, fig. 29, 30.

<sup>d</sup> Glossary, pl. 164.

Thrapston ; at Reticulated, (the least conspicuous failure of the three,) at Rushden ; at Alternate Perpendicular, at Frisby. A design better adapted to the position is produced at Stanwick (48) by a mixture of Reticulated and Wheel tracery, which would have been better if the latter element had prevailed exclusively.

But what we may set down as the typical forms are very different. Perhaps the most usual in late Decorated and Perpendicular spires is one which has no trace whatever of the ordinary tracery of the period. Examples occur at South Kilworth (49), and Wigston All Saints, Leicestershire ; the design is an awkward Geometrical one ; a sort of unfoliated vesica is thrust into the space left above the circle ; the notion is probably derived from the pattern used in the spandrils of doorways. A far better effect, and on the whole, much the best and most appropriate design for this position is found by recurring to the use of straight-lined intersecting tracery <sup>e</sup>, as at Queniborough and Easton Maudit (50) ; the form is not unpleasing in itself, and exactly fills the required space.

<sup>e</sup> See above, p. 49.



## ADDITIONS AND CORRECTIONS.

### CHAPTER I.

Page 7, l. 12.

THE same form as at Haverfordwest occurs also in Chepstow Castle, and we shall find a few other similar or analogous examples. I however still look upon it as a mere vagary, contributing nothing to the natural development of tracery. In my drawing of the actual window at Haverfordwest I have made the label a little too prominent.

Page 8, l. 20.

When I wrote this I was not aware how near an approach to tracery had been made during the Romanesque period, not only in the triforia to which I am here alluding, but in positions which, according to my view, have a more direct influence upon its development. Mr. Sharpe<sup>a</sup> gives examples from Fountains and Kirkstall Abbey Churches, in which the space at the end of a chapel under a barrel-vault is filled up with two long round-headed lights, with a circle in the head, forming a decidedly nearer approach towards tracery than the fronts mentioned in page 6. "The relation," continues Mr. Sharpe, "which these three

<sup>a</sup> Decorated Windows, p. 12.

openings bear to one another, and to the space in which they are situated, is too evident to permit us to doubt that in this arrangement we have the type of the elemental principle of Geometrical tracery \* \* \* \*, and one of the earliest examples of *a Circle carried by Two Arches.*"

Page 16, l. 5.

On these windows at Woodstock some good remarks and illustrations are given by Mr. Sharpe<sup>b</sup>, together with instances of the more usual case, as at Etton, in which the external side is the more advanced. It is clear that when the composition was inserted under the flat rear-arch common at the time, it was a further advance to introduce an additional pointed arch beneath it: consequently we find an external arch or label grouping the whole into one window, while within the lights and the figure remain distinct. The reversal of this rule at Woodstock is to be accounted for by the thoroughly anomalous character of the window. Without, the label is placed at so great a distance as to have no effect whatever upon the tracery; within, there is no distinct rear-arch, but merely an elaborately moulded jamb.

Page 18, l. 1.

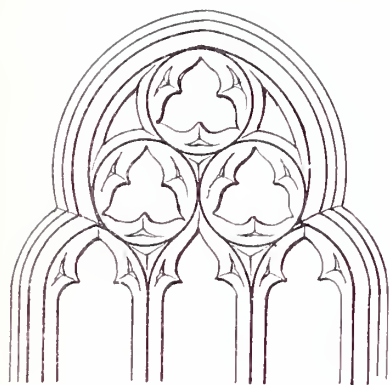
I have added a drawing of this window (Pl. 69, fig. 1), as it may well be compared with the form at Haverford-west.

Page 18, l. 4.

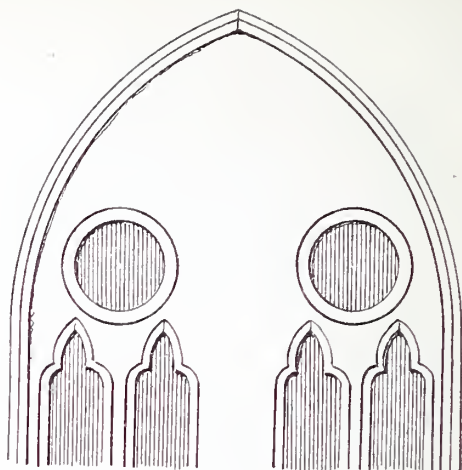
I shall presently consider this class more at length.

<sup>b</sup> Decorated Windows, p. 23.

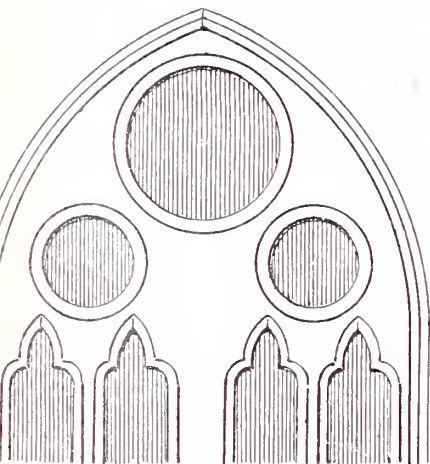




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Page 19, l. 4 from bottom.

The earliest examples I have seen of this are two windows in the refectory at Tintern. They are very remarkable, as exhibiting a decided approach to the four-light composition, while the component groups of two lights are not comprized under an arch. In the first (2) we have two groups, each of two trefoil lights with a circle pierced over them; an arch is thrown over all, but none over each group. It may be remarked that, had such an one been introduced, it must, from the size of the circles, have been far more acutely pointed than usual. In the second (3) the blank space left in the head is filled up by a third larger circle.

This stage is clearly a false development, and only shows the numerous attempts and experiments made by the architects of that age, only a few of which were destined to bear permanent fruit. It may have *suggested* a more perfect form, but nothing more.

The other four-light examples which I have mentioned I have unfortunately studied—or at least noted and drawn—exclusively from without. I will therefore notice the great window in the hall of Chepstow Castle as a good example of their treatment within, and of the development of the pattern. The window is very much mutilated, but the design can be sufficiently made out. Two windows of incipient tracery—Foil tracery it happens to be, but the lesson is of course identical—are grouped side by side divided by a heavy mullion with an attached shaft. The arches—of the trefoil<sup>c</sup> form—which it supports are in fact

<sup>c</sup> The constructive arches are very obtuse, the trefoil ones being only worked in the mouldings. These must not be confounded with the Haverfordwest form, being real rear-arches, to be classed with

other rear-arches of the same or similar form, as at Farringdon, Berks, Bisley and Kempsford, Gloucestershire, and one in another part of this very castle.

the rear-arches of these windows, and there is nothing deserving the name of a rear-arch to the whole composition, merely a containing arch but slightly recessed. Hence it follows that, while the (incipient) tracery in the fenestellæ is, as usual, mere thin frame-work across the external arch, the circle in the head of the whole design is pierced through the whole thickness of the wall; consequently its foliation, flush with the external wall, is hardly discernible from within. The composition in fact consists of two arches and a circle, kept quite distinct; the arches being again filled up with incipient tracery.

Page 23, l. 9 from bottom.

The east window of Kempsford Church, Gloucestershire, is very similar to that at Pont Audemer, with floriated cusps in the circle.

Page 24, l. 4.

Compare below, page 82.

Page 26, l. 9 from bottom.

The fact with regard to this window I believe to be that it is only accidentally subarcuated. Perhaps it may be best considered as consisting of two windows of the same type as the others in the same transept. The latter have actually straight sides, as in fig. 13; these have segmental arches hardly differing<sup>d</sup> in effect;—there may probably be a constructive reason why the actual straight-sided form was not extended to so large a window. Now it would be almost impossible to group these under a containing arch,

<sup>d</sup> That is, in each fenestella taken separately.

whether with straight or pointed sides, which should not coincide with them ; the appearance of such an one would be preposterous. The result is this accidental subarcuation ; the difference between it and real subarcuation being that here, as in other pure Geometrical windows, we consider the containing arch as thrown over the tracery, while in a Subarcuated design we consider the tracery as inserted beneath the arch.

Page 30, l. 9 from bottom.

This is in fact the same arrangement which in the case of the spherical square is universal. Compare also the great window at Linlithgow, pl. 64, fig. 15.

Page 36, l. 14.

This use of the trefoil probably marks a later stage, as it suggests not the circle but the spherical triangle. Like the latter, I do not remember it anywhere except in complete tracery. See the next page.

Page 42, l. 5 from bottom.

The origin of the Arch window of more than two lights without intersection deserves to be treated more fully than is done in the text.

In the development both of Geometrical and Arch tracery we may see two means at work of filling up the space between the lights and the containing arch. One is by simply piercing the space, the other by inserting a distinct figure. Each of these were tried under both systems, but as each was adapted to one only, the other necessarily failed. The piercing of the space was adapted only to Arch tracery, the

inserted figure to Geometrical and Foil. In either case the examples of the other method form a class of exceptions, alongside of the typical form, and contributing nothing to its genuine development. The pierced space in the Geometrical<sup>e</sup> is however so very unsightly that it is extremely rare, and has hardly any influence on subsequent forms. In Arch tracery the exceptional class, being much less unpleasing, is far more numerous and important.

The triplet or other composition having been inserted under one containing arch, and it being thought desirable to fuse the whole more closely together, several difficulties occurred. The side lights of the triplet or quintuplet did not coincide with the containing arch, and an awkward space was left. When the space was pierced, as at Portbury and Berkeley (pl. 8, figs. 40, 41) its awkwardness was made still more perceptible. Three ways of escaping from this difficulty seem to have presented themselves.

1st. To make the containing arch very flat, so that the space left should hardly appear.

2nd. To insert distinct figures in the spandrels.

3rd. To make the side lights more acute, so as to coincide with the containing arch.

Of these three, the first, which may be seen in the windows at Carlisle<sup>f</sup> and Etton<sup>g</sup>, given by Mr. Sharpe, and in analogous examples in the text<sup>h</sup>, is a mere evasion of the difficulty; the two others are real attempts to grapple with it, the last being the true and successful one, which led to the full development of the style.

When the second method is employed, a great deal depends upon the form of the arch. Most commonly it is very flat, as much so as in the first case, for any how the space is awkward, and the figure thrust in a mere botch.

<sup>e</sup> See p. 7, note g.

<sup>f</sup> Decorated Windows, pl. A.

<sup>g</sup> Do. p. 17.

<sup>h</sup> Pl. 9, fig. 45, 46.

Such is the window at Netley alluded to in the text ; such also the east window (4) and some others at Cirencester, where circles are inserted. This last is evidently a mere false development, which could not possibly get any further ; the other may have been developed into the Tewkesbury and Lapworth (pl. 9, fig. 47) examples, or they may have the origin suggested in the text.

The case where the containing arch is more acutely pointed will require a more attentive consideration. The typical example is the east window of St. Mary's, Haverfordwest (5), where we not only have circles in the span-drills, but a third placed over the apex of the central light. This form might, as Mr. Petit seems to suggest<sup>i</sup>, have been derived from the triplet at Wimborne ; if, instead of the separate labels of the latter, the whole were thrown into one, it would at once be produced. Yet I am inclined to think it may more likely have been a mere experiment, suggested by the Cirencester class ; an attempt, when the circles were once introduced, to give them more importance, and take away their ordinary character of a blotch.

Now it is clear that the ordinary process of fusing together would at once convert this window into that class of three-light Geometrical window where the central light is decidedly predominant<sup>k</sup>, as at Easton Neston. (Pl. 3, fig. 15.) Yet, as the perfect form is so much more usual than the incipient, it seems more probable that this peculiarity is on the whole rather due to the *side* influence of the triplet, than to any direct development from the instance we have given. The tendency found in tracery of all dates to raise a central light above the others, of which this is but the strongest case, is probably an idea suggested by the triplet ; in many cases it can have no other origin, or at all events cannot be derived from the Haverfordwest type. Consequently

<sup>i</sup> Architectural Character, p. 10, 11.

<sup>k</sup> Page 18.

we may still, as in the text, consider the class of windows referred to as pure Geometrical, only of a somewhat distorted pattern.

Page 52, l. 5.

A good example of this stage is found in the east window of Swansea church (6). The arch of the window being obtuse compared with those of the fenestellæ, it has a good deal the air of a Subareuated window, but it is the usual five-light Geometrical design. Perhaps the arrangement of the four quatrefoils in the centre-piece may be considered a little stiff.

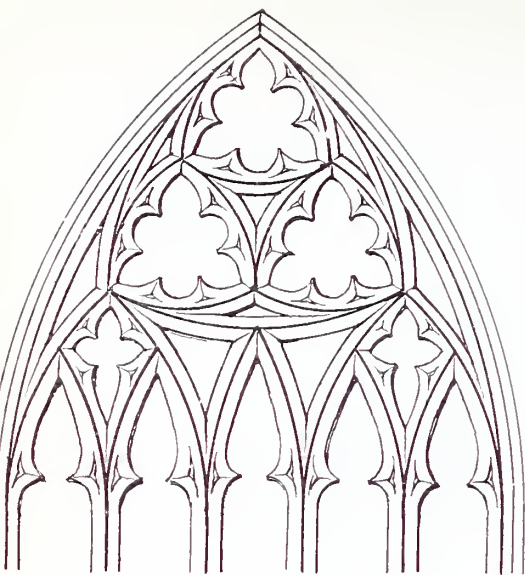
Page 53, l. 3 from bottom.

I have not made a distinct head of Geometrical skeletons filled with Arch patterns, yet something like such an arrangement may be discovered in the east window at Thornbury (7), the fenestellæ being filled in with the simplest pattern of a two-light Arch window. But æsthetically it is rather a case of intermixture; the whole lower part is Arch, the whole upper Geometrical; the centre-piece being an excellent pattern of spherical triangles, like that at All Saints, Hereford, (pl. 5, fig. 23.)

Page 56, line 4 from bottom.

I have been misled by Rickman's drawing as to the locality of this and another window alluded to in page 58. They are not at Panterry, but in the parish church at Tintern. I mention this lest any one should go to Panterry in quest of them, and be rewarded, as I was, with a long out of the way walk, and one of the most miserable churches

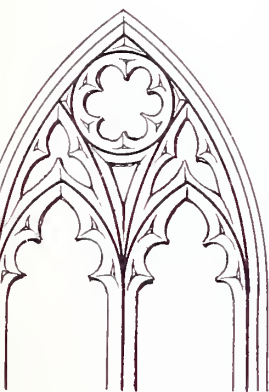




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12

in existence at the end of it. The present example is the east window. The upper part is cut off, but it must have been much as I have copied it from Rickman. That mentioned in p. 58 I had not engraved, and I find Rickman's drawing not quite accurate. I have therefore given a sketch of it (8). It is more strictly a case of intermixture than I had supposed, and will be better understood from the engraving than from a description. It will be seen that intersecting lines are supposed throughout, though only a small portion at the top actually exists.

Page 60, l. 18.

I have added a good two-light example from Cirencester (9).

Page 61, d.

When I wrote the description of this class I did not at all look upon it as an original form. But whoever carefully considers the examples given by Mr. Sharpe<sup>1</sup> from Grasby and Dowsby, will see that it is a legitimate development from the pierced space in the head of a (quasi-) Geometrical window. In another not uncommon form the space is simply foliated, without any line being prolonged into the window-arch.

Page 65, l. 17.

I ought not to have omitted the class in which a spherical triangle forms the centre-piece. There is one at Dorchester<sup>m</sup>, and another at the east end of Bisley church, Gloucestershire (10). This use of that figure however, I

<sup>1</sup> Decorated Windows, pl. B.

<sup>m</sup> See p. 80.

cannot but consider as a great error; no other has so completely the appearance of being merely thrust in, without reference to anything else.

Page 68, l. 16.

Since I wrote this portion of the text, I have visited Tintern, which was before known to me only by engravings, and I am more than ever convinced of the inapplicability of Subarcuation to large Geometrical windows. The great east window, so skilfully restored<sup>n</sup> by Mr. Sharpe, is, as I have<sup>o</sup> remarked, a sort of corruption of that of Lincoln. The component parts are the same, but all the harmony and proportion is gone. The centre-piece of the whole is far too small, that of each fenestella far too large. In the north window the centre-piece is ill supported on the two complementary lights, and in the fenestellæ the acute form of the arch leaves a painful gap over the circle.

Page 68, l. 22.

I have added an engraving of this window (11). It will be seen that the fenestellæ are of unmixed Arch tracery, somewhat recalling the east window of Thornbury. It is similar, without foliations, in a four-light example at Little Harrowden, Northamptonshire<sup>p</sup>.

Page 71, l. 11.

This is the prevailing window at Mahmsbury Abbey.

<sup>n</sup> Happily only on paper. I mention this lest any one should suppose that the mania for patching up ruins had spread from Oystermouth to Tintern. See Ar-

chæologia Cambrensis, 1850, p. 59, 154.

<sup>o</sup> Page 82.

<sup>p</sup> Brandon's Analysis, App. 27.

## Page 80, l. 5.

In these cases the angles of the convex and concave triangles usually coincide; but in a very singular example at Capel, Suffolk, given in Brandon's Analysis, the concave triangle is placed transversely, so that its angles, which are truncated, come in the centres of the sides of the convex or outer triangle, while the foils fit into the angles of the latter, and are therefore naturally pointed. What is still more singular is that the lights are foliated in a similar manner.

## Page 80, l. 9 from bottom.

The real germ of the class of windows mentioned in this paragraph may perhaps be best looked for in a window in Malmsbury Abbey (12), subarcuated,<sup>q</sup> of three lights, where the centre-piece consists of a spiked-foil figure whose nucleus is not a concave, but a common straight-sided triangle.

## Page 82, l. 3 from bottom.

There is a similar arrangement in a window at Malmsbury.

## Page 83, l. 7.

I will here insert some remarks connected with the class of windows treated of in the preceding section, which, owing to a change in the arrangement of the work, have been necessarily removed from the place which they were intended to occupy<sup>q</sup>.

<sup>q</sup> I mention this, lest I should seem either to have overlooked, or to have designedly thrust into a less conspicuous

place, an example so singular, and an opinion deserving of such high respect.

I have been endeavouring to collect instances of the Perpendicular line occurring, as I think, incidentally in Geometrical windows. They may have possibly contributed some hints to the inventors of the real Perpendicular style, but they cannot be considered as having at all forestalled its principle, or done more than accidentally stumble upon some of its forms. This position has been altogether called in question in a work of the highest value, although, as I cannot but think, upon insufficient grounds. The Messrs. Brandon have described and figured<sup>\*</sup> an exceedingly curious Geometrical window at Evington, in Leicestershire, which I have not myself seen, "the upper part of whose tracery is divided by super-mullions and transoms into two octo-foliated squares, and a row of trefoliated batement lights." The foliations are made by the soffit-cusp. "Such phænomena," they continue, "afford ample scope for conjecture: shall we say that William of Wykeham introduced Perpendicular tracery, when we thus find every one of its essentials in a window of the time of Edward I.? Shall we not rather conclude, that in their endeavours to arrive at perfection in tracery, the early builders in the course of their experiments, actually invented Perpendicular tracery, proceeded to a partial development of its peculiarities, and finally rejected it as unworthy?"

To this I answer that the tracery of this window is not Perpendicular; though it contains many vertical lines, the general notion is altogether different. The essence of Perpendicular tracery is long narrow piercings; nothing can be more contrary to this tendency, or more totally preventive of any vertical ascent, than the large squares which are the

<sup>\*</sup> Analysis of Gothic Architecture, Introduction, p. 25. The still more extraordinary window at Rickenhall (see Brandon, p. 24, and Paley's Gothic Architecture, p. 184, note), which is quoted as exhibiting complete Perpendicular

tracery in the time of Edward I., is stated in the Handbook of English Ecclesiology (p. 97) to be "an instance of clever recurrence to former details at a later period; which is not uncommon on the Continent."

principal feature in this example. The square is a thoroughly Geometrical figure, and the only wonder is that we do not more frequently find in it Geometrical tracery; its extreme hardness was doubtless the cause. The Evington window has indeed a row of something like batement-lights below the squares, otherwise there would be hardly more of Perpendicular effect in it than in one of the curious windows at Barkby<sup>s</sup> already mentioned. And these, which are still very different from real batement-lights, (having their arches in a secondary order, like a soffit cusp,) are only the most natural way of filling up the space unavoidably left between the lights and the squares; just as the Flamboyant piercing often accidentally finds its way into Geometrical windows, when the requirements of some particular position involve a figure of that form. This window is simply rectilinear Geometrical, not Perpendicular, and is rather to be paralleled with the<sup>t</sup> east window of Stanton St. John's, equally rectilinear, though the lines have a different direction, the figures in the one case being squares, in the other, far more successfully, lozenges. On the whole it appears to me that this very singular window only differs in degree from the other instances of straight lines already accumulated; and is closely paralleled by numerous early square-headed examples<sup>u</sup>. It is probably unique as an instance of wholly Rectilinear Geometrical, but it is not Perpendicular. The horizontal and vertical lines, which compose the square, have an equal predominance; in Perpendicular, the horizontal, profusely as it is employed, exists only to bring out more distinctly the supremacy of the vertical.

<sup>s</sup> Pl. 10, fig. 48.<sup>t</sup> See p. 49.<sup>u</sup> Pl. 66, fig. 27, 30, 31.

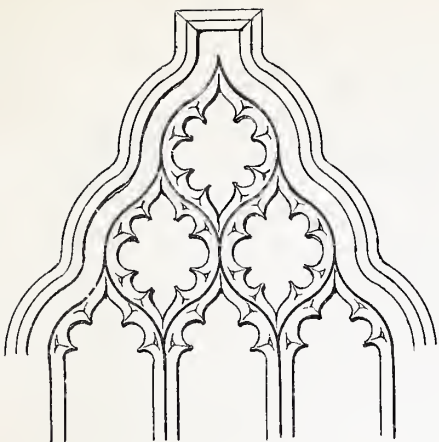
## CHAPTER II.

Page 93, l. 13.

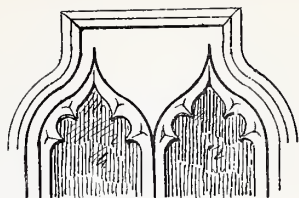
It will be seen that these imperfect figures are the great difficulty of this form of tracery. Since writing the text, I have seen in three neighbouring churches of Monmouthshire a way of escaping from it, which I have observed nowhere else, and which I certainly cannot hold up to imitation, but whose boldness and ingenuity has a fair claim upon our attention. This is no other than throwing aside the containing arch altogether, and making the window itself of the complicated form produced by following the external curves of the lights and piercings. I first remarked this in a two-light window at Magor, then in a three-light at Roggiett, and, as they were without labels, and the workmanship rather rough, I set it down as a mere sign of rudeness. But that this cannot be the case is shown by the elaborate west window of Caldicott church (13), where the work is quite as good as is usual in small churches, and exhibits the same form with a label following every curve, and cut square at the top. The multifoiled piercings are worth notice, showing how much superior an octofoil is to a quatrefoil foliated again.

This form appears to me to be another development of the trefoil head at Haverfordwest, being just the same notion of following the actual lines of the tracery. It must therefore be taken in connexion with the chancel windows in the same church, which would otherwise have no place here. These (14) exhibit the ordinary foliated ogee couplet of the South Welsh churches <sup>x</sup>, only, as might be expected,

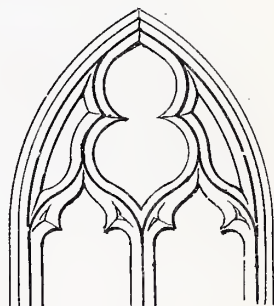
<sup>x</sup> See Architectural Antiquities of Gower, p. 19.



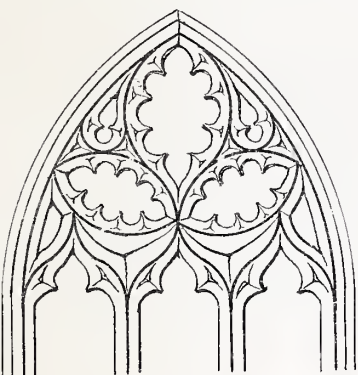
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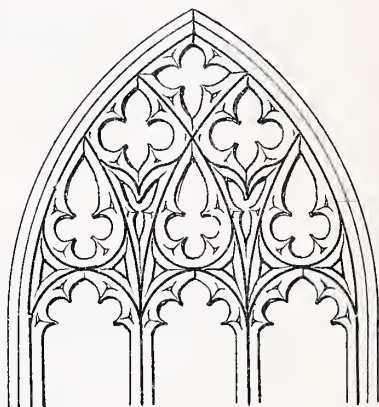
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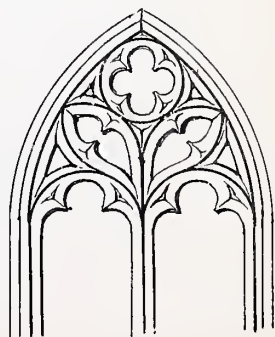
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19



cinquefoiled instead of trefoiled, with a label over them, following, in just the same way, their external curves, and cut square at the top.

Page 97, l. 19.

There is something of the same sort, though here the lower part of the common Reticulated type does occur, in an odd two-light window at Tewkesbury (15). The reverse process is found in those in Wells Cathedral mentioned in the note.

Page 101, l. 7 from bottom.

I copied the name Hilston from a drawing of Rickman's, but as no such place occurs in the Clergy List, and the window does not perceptibly differ from that mentioned just after at Helpstone, I am inclined to think that Hilston is simply a miswriting for the latter name.

Page 116, § 7.

In an extremely able article in the *Archæological Journal*<sup>y</sup>, for March, 1850, being a review of Mr. Sharpe's "Parallels" and "Decorated Windows," a view is propounded with regard to the origin of Flowing tracery, which ought not to be passed by without notice. This is, that the essential difference between Geometrical and Flowing tracery consists in the former having the centres of all its

<sup>y</sup> I cannot help expressing my gratification at the wonderful advance displayed in such an article as this, thoroughly acute, thoughtful, and philosophical as it is, on the sort of talk which once appeared in the same Journal in the

form of Reviews of Mr. Paley's "Gothic Architecture" (vol. iii. p. 379 et seqq.) and Mr. Poole's "Ecclesiastical Architecture in England," (vol. v. p. 346). I ought to add that I do not know who is the author of any one of the three.

figures within the figures themselves, while in Flowing tracery, the centres are alternately within and without the figures to be described, and the author considers the first germ of this to be found in the form with what I have called Spiked Foliation, a name which I shall be very glad to exchange for a better<sup>z</sup>. That the division here made is an accurate mathematical distinction between the two styles is perfectly clear as soon as it is once propounded, though I am afraid that I might never have discovered it for myself. Yet it appears to be one rather too recondite to have had historically much influence on the development of tracery; it involves the supposition—one I think open to great doubt—that the ogee arch<sup>a</sup> was never used earlier than the instances of Spiked Foliation; and it is open to the *primâ facie* objection, one fully grasped by the reviewer, that the class supposed to be transitional, instead of exhibiting forms intermediate between the two, seems to the eye at least to have no connexion with either. The distinction in fact is rather of the nature of an abstract and universal mathematical law, to be recognized after the change had been made, than of a direct cause, acting either consciously or unconsciously. The general unconscious cause of the development of Flowing tracery out of Geometrical was the gradual progress of Gothic architecture towards greater verticality; the particular conscious form taken by it was an attempt to fuse together the lights and the figures in the head<sup>b</sup>. It was a mathematical law that this could only be effected by the change expressed by the reviewer, but I cannot think that it at all acted as a motive cause, or that Spiked Foliation “*led to the intro-*

<sup>z</sup> I presume that the reviewer's phrase of “eccentric and extravagant tracery,” accurately descriptive as it is, is not intended as a piece of formal nomenclature.

<sup>a</sup> For the ogee arch involves the Flowing principles, and is indeed all that is

required to carry it out.

<sup>b</sup> In some cases this must have begun from the very beginning; such a window as pl. 36, fig. 85, is contemporary with pl. 4, fig. 19 a. and probably quite early in the Geometrical period.

*duction* of a new kind of tracery, formed by the interfusion of circles, struck alternately from centres within and without the main design or its subordinate parts."

Moreover Spiked Foliation does not stand alone ; wherever a slender vesica is used (pls. 15, 73 ; 22, 3, and the window at Dorchester p. 64, note f.) the same change as to the centre is introduced.

Page 121, note t.

I do not know the exact date of the Howden window, but it strikes me that it must have been preceded by windows of the Newark and Sleaford type. It seems an attempt to combine their general outline with the circle in the head. This of course is not very successful ; the usual distortion in five and seven-light windows of this kind<sup>c</sup> is greater than ever. There are some smaller Geometrical elements retained in other parts of the composition, but not much greater in extent than in some windows at Heckington, and the feeling which introduced the principal circle would account for them also.

Page 123, l. 2.

This is in fact what I have already alluded to in p. 75.

Page 124, l. 1.

The extreme difficulty is perhaps nowhere better shown than in the side windows of the choir at Cotterstock (16).

Page 127, l. 8.

In the text I have only mentioned instances of the two

<sup>c</sup> Page 148.

arches supporting a circle being filled in with Flowing tracery. At Hingham<sup>d</sup>, Norfolk, is a more curious example; the skeleton here is the same as at Great Hale<sup>e</sup>, three lights supporting two spherical triangles; the latter contain a Flowing Wheel pattern, while the lights are filled with Convergent tracery.

Page 128, l. 9.

Some of the best examples of this are found in the chancel of Carew church, Pembrokeshire (17); the west window of Kempford, Gloucestershire, a good deal resembles them.

Page 128, l. 8 from bottom.

Not unlike this a fine four-light window from Evington, Leicestershire, engraved in Brandon's Analysis. The outline is that of one at Tewkesbury<sup>f</sup>; the long vesicæ being quatrefoiled with the soffit-cusp, the lights Arch and Foil.

Page 130, l. 5 from bottom.

Other instances of commingled Geometrical and Flowing patterns may be found in one of the indescribable windows in the transept at Winchester (18); one in Caldicott Castle, Monmouthshire (19), where a circle occupies the head of a two-light Divergent window, and the primary pattern of the east window at Howden already mentioned<sup>g</sup>.

Page 133, l. 11.

The earlier introduction of Flowing tracery in this posi-

<sup>d</sup> Brandon's Analysis, Appendix, 38.

<sup>e</sup> See above, page 31.

<sup>f</sup> P. 94, note d.

<sup>g</sup> P. 121, note t.

tion is easily accounted for ; the vesica is preferred to the circle to obviate the bad effect of the latter remarked upon in the east window at Tintern, and this figure once employed, it is, as is described in the next page, hard to avoid Flowing lines.

Page 134, l. 9.

In these remarks I did not mean to defend the circle from the charge of want of congruity, but merely from that of disproportion.

Page 134, l. 12.

The soffit-cusp is employed.

Page 135, l. 3.

The centre-piece of the pretty three-light east window at Datchett, Bucks (20), may be considered as a variety either of the spherical triangle or of the spherical square. The filling up has some Geometrical elements of a singular nature, bearing some affinity to the imperfect triangles at Exeter and Malmsbury.

Page 143, l. 11.

The fault is the attempt to fill with Reticulated tracery a space no way adapted to it, and which can only be properly filled with Divergent.

Page 143, l. 18.

See Lewin's Churches of Holland<sup>h</sup>, p. 2.

<sup>h</sup> Possibly some latent sensation of the accidental homonym caused the reference to the note on Rotterdam Cathedral to

be added at this point, instead of at the end of the paragraph.

Page 154.

I have added a few additional examples of miscellaneous Flowing windows from Rickman's drawings. One (21), from Stratford-on-Avon, under a four-centred arch, one (22) from Grantham, and two (23, 24) from Bolton Abbey. All serve to show the immense variety which this style may assume, and yet it will be seen that, though they quite beggar description, their tracery only consists of unusual arrangements of the common figures, Reticulated, Divergent, and Convergent.

### CHAPTER III.

Page 162, l. 8.

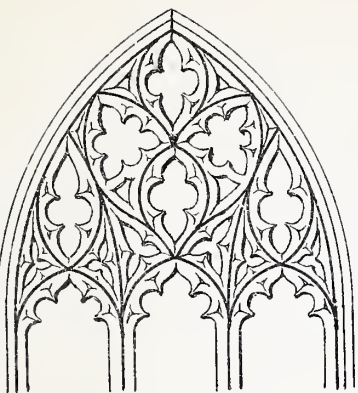
A similar figure certainly occurs in the top of the Bolton window, but so small as to have no effect upon the general design.

Page 174, l. 12.

"There are some good windows of which the heads have the mullions *alternate*, that is, the Perpendicular line rises from the top of the arch of the panel below it." Rickman, p. 200.

Page 177, l. 10.

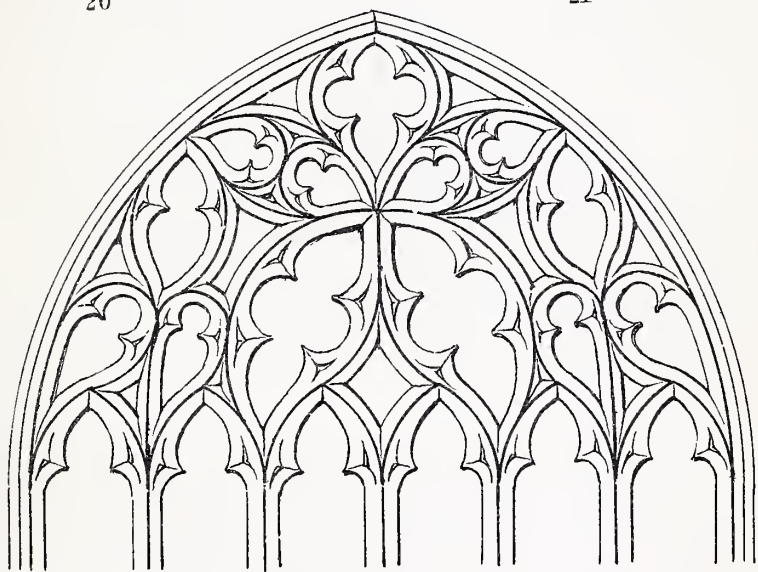
See also pl. 48, fig. 27, and 49, 33.



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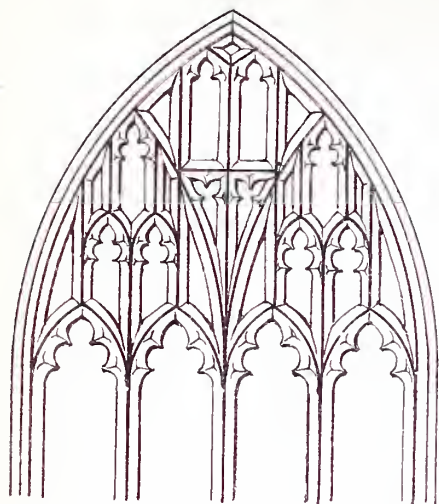
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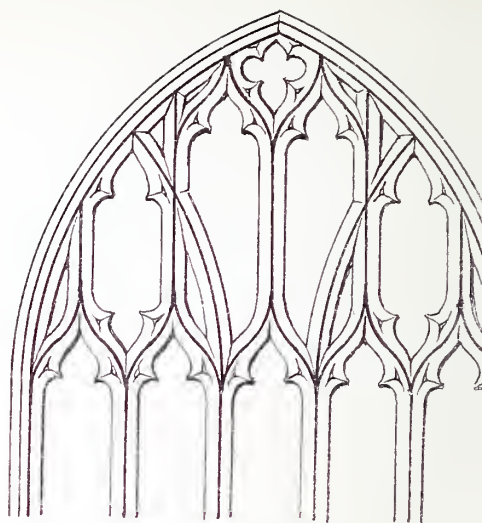
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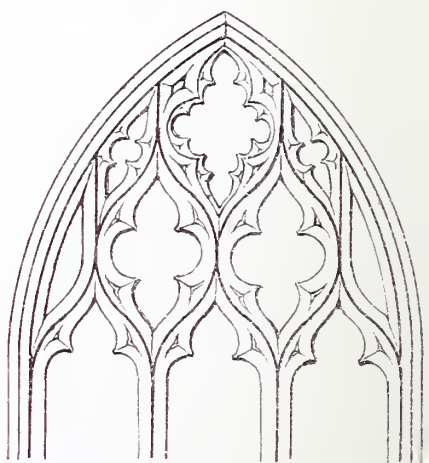
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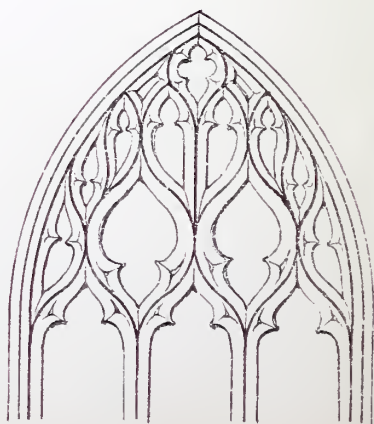
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Page 178, l. 14.

There is an inaccuracy in the engraving of this window which I did not observe till too late; the mullions should have been carried through into the head as usual.

Page 185, l. 10 from bottom.

This window is in fact a subarcuated example of the combination of Alternate and Supermullioned tracery described in page 191 et seqq. I add a larger one of four lights from Tenby (25), where the fenestellæ are of much the same kind, but the complement, which could hardly be otherwise treated, is simply Supermullioned.

Page 191, l. 4.

I add an engraving of the Usk window (26), as being the only five-light one I know. From its greater size, the subarcuation is less of an interruption to the general design than in those of four lights, but it prevents the meagreness of the long piercings in the complement being diminished by the introduction of another range, as in most of the examples in plate 50.

Page 199, § 7.

I have in the text stated my view of the origin of Perpendicular tracery dogmatically, at the same time, I trust, sufficiently confirming it by instances. I will now add a few remarks in answer to an article in the *Ecclesiologist*<sup>k</sup> in which it is controverted at length.

<sup>k</sup> Vol. v., p. 243 et seqq.

The author considers not only that Perpendicular is in every respect a great deterioration from the previous styles—a question with which I am not at present concerned—but that its tracery is not really derived from Flowing at all, but was in the strictest sense an invention of William of Wykeham. The objection to this at first sight is the existence of the large class of strictly Transitional examples described in the present section. The writer however fully grasps the fact that so many Flowing windows exhibit predominant vertical lines, and that these instances have been usually looked upon as the germ of Perpendicular. But he denies that this opinion is a correct one; and continues, “that according to our hypothesis the inventor of Perpendicular may have had such instances before his eyes, and derived notions from them, is we think far from improbable. In so doing, however, he manifested a want of appreciation of the spirit of the tracery, he mistook its general bearings, and so converted what was but an accident into the essential element. Clearly therefore such a forced derivation is no true growth.” That is, if I mistake not, the central mullion at York is as mere an accident as that in the Geometrical windows mentioned above<sup>1</sup>, from which the inventor of Perpendicular might easily have derived notions. On the contrary, it is clear that continuity, of which verticality is one form, (just as in another sense continuity is one form of verticality,) is an essential feature of Flowing tracery, whereas in Geometrical it is quite the reverse. The vertical mullion then, as being one way, whether a good or a bad way it matters not, of expressing an essential feature of the style, cannot possibly be an accident in a Flowing window in the same sense as it is in a Geometrical one. In one sense of course it is an accident; that is, a Flowing window may exist without it. But I

<sup>1</sup> Pl. 3, 13; 20, 93; 21, 94, &c.

imagine that there is no more fertile source of changes in architecture, or in any art, than “converting an accident” of this kind “into an essential element;” and to those who prefer the earlier style to the later, such a change will always seem to imply “a want of appreciation of its spirit.” This was exactly the case with Flamboyant; the peculiar form of piercing and kind of foliation which in Flowing tracery is an “accident,” frequently occurring, frequently away, not required by the spirit of the style, yet not absolutely repugnant to it, becomes the essence of the later style. To the many instances of Flowing windows affected by an occasional Flamboyancy we may apply the very words of the Ecclesiologist; the inventor of Flamboyant may have had such instances before him, and derived notions from them; yet he manifested a want of appreciation of the spirit of Flowing tracery, and converted an accident into an essential element. Yet of this style the same writer<sup>m</sup> had previously said; “we assert that Flamboyant is but a link of the long *σείρη χρυσείη* of Christian Architecture, as naturally and as immediately connected with Late Middle, [Decorated,] as this was with Early Middle, and that with Late First-Pointed, [Early English.] We hold indeed that Flamboyant was a deterioration from, whilst every previous style had been an improvement upon, its predecessor; but this consideration is manifestly alien to the dry and technical one of mere relationship.” And this, as I again repeat, is all that I here claim for Perpendicular. It is clear that the writer’s intense depreciation of that style, which he rates far below Flamboyant, has hindered him from applying to this case the truth which he had so acutely grasped in the last quotation which I have made. And I may here be allowed to ask, if there be this immeasurable gap between Perpendicular and Flamboyant, if

<sup>m</sup> P. 235.

the latter be a genuine link of the *σεῖρη χρυσεῖη*, and thus intimately connected with the style which preceded it, while the former is held for un-Gothic, and un-Christian, and asserted to have no kind of connection with or derivation from its predecessors, on what conceivable principles such opposite styles are to be classed together, as they are by the Ecclesiologist, under the single head of "Third-Pointed." I of course admit a very close connexion between Perpendicular and Flamboyant, closer than between either and any preceding style, but for a writer holding such a view to throw them thus together, is surely a piece of mere arbitrary chronological arrangement which Rickman himself might have eschewed.

Having thus attempted to avoid the natural inference from this important class of Flowing windows, the writer thus proceeds to account for the existence of what are usually considered as transitional examples between Decorated and Perpendicular. "But there are up and down our country churches a number of uncouth sprawling windows, which ecclesiologists have heretofore been in the habit of noting down as transitional between "Decorated" and "Perpendicular;" what do we say to them? What we say is this, that if the fact of the sudden maturity of "Perpendicular" be true, then that these cannot be the incunabula of that style. Assuming our hypothesis, assuming the new style invented and published with great pomp and with the authority of official sanction; is it not very probable that country architects would be anxious to be in the fashion, and that they would use their best endeavours to learn the new style? Is it not also very probable that most of them would learn its forms rather than its spirit, whilst at the same time they would find it utterly impossible to unlearn their old lesson: and would not the natural result of this be, that when called upon to

design church windows they would produce those monstrosities which have been so highly prized as interesting transitional specimens?"

Now allowing for a little strength of language which I cannot think even these unlucky examples altogether deserve, this is by no means an unfair description of the origin of one class of transitional windows, but it contains nothing peculiar to the transition between Decorated and Perpendicular; it describes one side of all transitions. It is in fact an accurate description of what Professor Willis calls *Imitation* specimens, Comminglings of two styles, plenty of which certainly occur between Flowing and Perpendicular. But it does not account for *Intermediate* specimens; it does not account for the tendency which every form of Flowing tracery exhibits to run into vertical lines when no Perpendicular effect is thereby produced, and when the characteristic foliation is absent. The process he describes accounts for every intermixture of the two kinds of details, for windows generally Perpendicular retaining some Decorated portions; but it cannot account for the gradual, stealthy, and apparently unmeaning introduction of the vertical line traced out in the text. And if the single central mullion can be accounted for by his other theory, neither of them can account for the west window of St. Michael's Cambridge, or the great transept window at Frisby<sup>n</sup>. This latter alone would I think be sufficient answer to the theory of the Ecclesiologist, that Perpendicular came to a "sudden maturity," and that all transitional specimens are mere clumsy imitations. This is a window of most rich and graceful tracery,

ὁ σηματουργὸς δ' οὐ τις εὐτελὴς ἄρ' ἦν,  
ὅστις τόδ' ἔργον ὥπασε,

<sup>n</sup> See p. 208.

its predominant vertical lines are naturally deduced from its Flowing elements; there is not the slightest trace of imitation of more complete Perpendicular: the artist who could design such a window, could clearly have copied a Perpendicular one with far greater success.

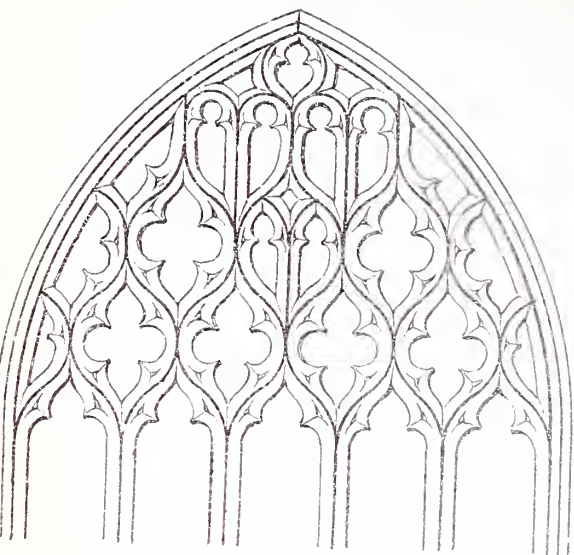
Of the sense in which William of Wykeham may be said to be the inventor of the Perpendicular style, I have treated elsewhere°.

Page 202, l. 12 from bottom.

At the same time there is no class in which the two sorts of transition run more closely into one another. Reticulated tracery was developed into Perpendicular, and then the two were mingled together. The designer of No. 52 was strictly a developer, the designer of No. 53 might very possibly have seen a more complete Alternate window. I have therefore added a few additional examples of this curious class. The window from Oadby (27) mentioned in the text, is very clumsy, and can be said to prove but little, but that at Upton Snodsbury (28) is clearly a case of the most genuine development, one step more advanced than that at Claycoaten. In other examples the two stages seem confused. In one at St. Mary's, Monmouth (29), we see at the sides the same genuine transition as at Claycoaten and Upton, but the lines inserted in two of the vesicæ would almost seem to imply that more complete Perpendicular windows must have gone before it. On the other hand in one at Asfordby (30) we seem to have a commingling of Reticulated, Flamboyant and Perpendicular; the vertical line however, though much stronger in effect than at Monmouth, does not in the same way take Perpendicular for granted. It might be only tracing one

° History of Architecture, p. 376.





31



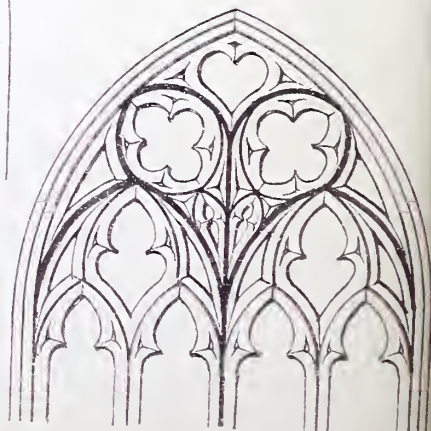
35



32



33



34

Flowing pattern within another as in Pl. 42, fig. 107. One at Shiplake, Oxon (31), seems in a manner intermediate between these two. Finally one of the large windows at Cheltenham (32) seems to imply a knowledge of complete Supermullioned tracery, and may be fairly set down as a clear case of Commingling. This may be very well compared with those at Kislingbury (Pl. 54, fig 59); the Ogee and Reticulated element in each occupies an analogous position.

Page 209, l. 5 from bottom.

I add two other examples of the predominant vertical line. One at Slymbridge (33) is remarkable for its primary lines not tracing out any real primary pattern, a peculiarity as unpleasing as it is singular. The same might almost be said of the west window of Cam (34); both would seem to be attempts at a primary Divergent pattern.

Page 222, l. 2.

The annexed window at Blymhill, Staffordshire (35), curiously combines Supermullioned, Reticulated, and Convergent.

Page 230, l. 3.

Arch tracery without intersection, of Perpendicular date, is less common; there was an example, now destroyed, in the south aisle at Cam (36), which, allowing for difference of proportion was the Rothley window (Pl. 60, fig. 87) without its Perpendicular lines.



# INDEX.

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## A.

*Alternate* tracery, 174, 186; Analogy with Reticulated, 187; Subarcuated, 190; Combination with Supermullioned, 191.

*Anomalies* in tracery, 5.

*Arch* tracery, its definition, 10; development from lancets, 265; no strictly transitional stage, 40; its varieties, 42; Combination with Geometrical, 53; Anomalous forms, 61; their origin, 269; introduction of straight lines, 81; combined with Geometrical, 127; with Perpendicular, 224; late use of, 229.

*Arch and Foil* tracery, 55; its varieties, 56; its corruptions, 58.

## B.

*Battlements* in tracery, 180.

*Belfry windows*, analogous to triforia, 9; their distinctive character, 256.

## C.

*Circle*, the main element of Geometrical tracery, 11.

*Circular* windows, 232; rare on a large scale in England, 233; their early use, *ib.*; with Geometrical tracery, 234; with wheel tracery,

235; with Flowing tracery, 236; in connexion with tracery below, 239.

*Combination of principles*, different ways of effecting, 3, 111.

*Commingleing of principles*, 3.

*Complementary lights*, 137, 181.

*Contrast*, principle of, 169.

*Convergent* tracery, its origin, 105; *Horizontal*, 108; *Reversed*, 110; its combination with Reticulated, 113, 115: with Ogee, 116.

*Cross*, in tracery, 152.

*Cusps*, varieties of, 13.

## D.

*Decorated* tracery, return to in late Perpendicular, 212.

*Divergent* tracery, its origin, 105; its vegetable effect, 106; its combination with Reticulated, 112; with Convergent, 113, 115; developed into Supermullioned, 207.

*Doorways*, double, how far admitting tracery, 9.

## F.

*Fenestellæ*, 19.

*Flamboyant* tracery, use in England, 156, 7; its definition, 157; derivation from Reticulated, 159; un-

symmetrical examples, 163 ; combination with other forms, 164 ; analogy with Perpendicular, 166, 210 ; comparison of the two, 167 ; English Flamboyant developed into Perpendicular, 203.

*Flat-headed* windows, 243.

*Fleur-de-lys* in tracery, 77, 143.

*Foil tracery*, its definition, 11 ; its character, 34 ; does not observe Geometrical laws of support, 34 ; Combination with Geometrical, 50 ; with Flowing, 130 ; with Perpendicular, 184.

*Foliation*, its effect on expression, 47 ; complete and imperfect, *ib.*

### G.

*Geometrical* tracery, its definition, 10 ; use of straight lines, 79, 82, 272 ; its character, 83 ; its development into Flowing, 116 et seqq. ; combination with Flowing, 125, 8 ; centre pieces in Subarcuated Flowing windows, 133.

*Geometrical, Early*, distinguished from *Foil* tracery, 11 ; its principles, 21—4 ; most accurately observed in England, 24 ; not imperative in *Foil* tracery, 34 ; combination with *Foil* tracery, 50 ; with Arch, 53.

*Glass, Stained*, 233.

*Grouping* in Perpendicular, 177.

### I.

*Imitation* specimens, 15, 211, 285.

*Impost*, bounds the tracery in a pointed window, 231.

*Intersecting Arch* tracery, 45 ; how far Continuous, 47 ; late use of, 229.

### L.

*Label* following the whole tracery, 274.

*Lancets*, their combinations, 5 ; the couplet the chief source of tracery, 6 ; developed into square-headed windows, 245 ; into Arch tracery, 265.

### O.

*Ogee* tracery, 97 ; answers to Arch, 98 ; its subdivisions, *ib.*, 99 ; its connexion with Reticulated, 103 ; combination with Reticulated, 111 ; with Convergent, 116 ; its importance as a primary skeleton, 147 ; accounted for, *ib.* ; developed into Perpendicular, 204.

### P.

*Panelled* tracery, 174, 194 ; its final extinction, 198.

*Patterns, primary, secondary, &c.*, 4.

*Perpendicular* tracery, 166 ; its connexion with Flamboyant, *ib.*, 210 ; comparison of the two, 167 ; extract from Mr. Petit, *ib.* ; its faults, 169 ; less Continuous than the best Flamboyant, 171 ; practical excellence, 172 ; its varieties, 173 ; rules, 177 ; its derivation from Flowing, 199 ; from Reticulated, 200 ; its development legitimate, 202, 282 ; development from English Flamboyant, 203 ; from Ogee, 204 ; combination with Decorated, 210, 215 ; Return to Decorated, 212, 220 ; combination with Arch, 224.

### R.

*Reticulated* tracery, 89 ; its development from Geometrical, 90 ; the most typical Flowing form, 95 ; its character, *ib.* ; anomalies, *ib.* ; its

Foil version, 97; its connexion with Ogee, 103; combination with Ogee, 111; with Divergent, 112, with Convergent, 113, 115; as a primary skeleton, 150; developed into Flamboyant, 159; into Perpendicular, 200.

## S.

*Segmental-headed* windows, 253.

*Soffit-cusp*, peculiar to Early tracery, 13.

*Somersetshire*, its localisms in tracery, 191.

*Spaces* not to be foliated in Geometrical, 50; foliated in Flowing, 88.

*Spiked Foliation*, 79; its origin, 80, 271; whether the origin of Flowing, 275.

*Spire Lights*, 258.

*Square Windows*, 241; in towers, *ib.*; with spandrils, 242.

*Square-headed* windows, their origin, 244; with tracery, 247; with spandrils, 251.

*Square, Spherical*, rare in English tracery, 32; common in Germany, *ib.*; its Flowing form, 96.

*Subarcuation*, its definition, 62; in Geometrical, 63; in Foil, 69; in Flowing, 132; with Geometrical centre-pieces, 133; with Wheel, 135; with Flowing, 137; use in Perpendicular, 175.

*Subordination of mouldings*, 4; its importance in Geometrical tracery, 27; scarcely found in Foil, 39; less desirable in Flowing, 87; a vestige of Geometrical, 111, 146; its last vestiges in Flowing, 151; less importance in Perpendicular, 180.

*Supermullioned* tracery, 174, 177; with open Transoms, 178; tran-

somed, 179; subarcuated, 180; combination with Alternate, 191; its origins, 206.

*Symbolism*, intentional, rare instance of, 152.

## T.

*Tangential* tracery, 10.

*Tracery*, distinctively Gothic, 2; its origin, 5; its incipient form, 6; its first complete form, 8; its two main divisions, 10; individual references in, 77; not to reach below the impost, 231; approximation to in Romanesque, 261.

*Transition from Geometrical to Flowing*, 116; its purest form, 117; its stages, 118 et seqq.

*Transition from Flowing to Perpendicular*, compared with the other, 199; natural and legitimate, 282.

*Transition and Imitation* specimens, 15, 211, 285.

*Transom*, open, 178.

*Triangle, Spherical*, use of in Geometrical, 28; a later idea than the circle, 29; use of in an imperfect form, 70; its Flowing form, 96.

*Triangular windows*, 238.

*Triforia*, up to what stage analogous to windows, 8.

## V.

*Vesica Piscis*, use of the term, 7; rarity in Geometrical tracery, 28; divergent vesicæ in heads of Geometrical windows, 76; its importance in Flowing, 87; Ogee, 89; leads naturally to Flowing, 134, 279; as a window is a lozenge, 243.

## W.

*Wheel* tracery, in Geometrical windows, 72 ; without a central figure, 75 ; its Foil form, 78 ; its effect on Flowing tracery, 104 ; centre-pieces

in Subarcuated Flowing windows, 135.

*Windows*, their importance first recognised in Gothic architecture, 1 ; their importance in discrimination of styles, 2 ; different forms used simultaneously, 3.

## INDEX OF PLACES.

—

Those marked with an asterisk (\*) are engraved. Those in *Italics* are described or engraved from the drawings of others. Under this last head are included several instances, in which the author had visited the building, but had not taken any note or drawing of the particular window referred to.

—

	PAGE		PAGE
A.		Amesby (1) ... ..	110
Abingdon, St. Helen ... ..	225	* — (2) ... ..	138
<i>Acton Burnell</i> (1) ... ..	18	* — (3) ... ..	159
— (2) ... ..	21	<i>Amney St. Mary</i> ... ..	115
Adderbury (1) ... ..	181	<i>Ancaster</i> (1) ... ..	98
— (2) ... ..	183	* — (2) ... ..	130
<i>Addington, Great</i> ... ..	243	Armitage ... ..	216
<i>Addington, Little</i> ... ..	15	Arreton (1) ... ..	15
<i>Alban's, St., Abbey</i> (1) ... ..	44	— (2) ... ..	17
— (2) ... ..	65	Asfordby (1) ... ..	28
— (3) ... ..	77	— (2) ... ..	30
Alban's, St., St. Michael's ... ..	99	* — (3) ... ..	106
Albrighton ... ..	134	* — (4) ... ..	286
Aldwinkle All Saints (1) ... ..	20	Ashby, Canons... ..	178
— (2) ... ..	129	Ashby, Castle (1) ... ..	138
— (3) ... ..	164	— (2) ... ..	178
— (4) ... ..	217	Ashby Folville... ..	248
— (5) ... ..	246	Ashford ... ..	183
— (6) ... ..	252	* <i>Askley</i> ... ..	35
Aldwinkle St. Peter's (1) ... ..	64	<i>Aslackby</i> ... ..	138
— (2) ... ..	207	* <i>Astell</i> ... ..	65
— (3) ... ..	258	Aston-le-Walls ... ..	41
<i>Algarkirke</i> ... ..	143	* <i>Attleborough</i> (1) ... ..	124
* <i>Altenberg</i> (1) ... ..	33	* — (2) ... ..	135
* — (2) ... ..	75	<i>Arbridge</i> ... ..	253
Alvechurch ... ..	94	Aynhoe (1) ... ..	148
		* — (2) ... ..	252

B.				<i>Beverley St. Mary</i> (1)...		...	147
				(2)...		...	150
Badby (1)	...	...	...	59	* <i>Bickenhill, Church</i>	...	189, 190
— (2)	...	...	...	113	<i>Billingborough</i> (1)	...	39
<i>Baldock</i> (1)	...	...	...	160	— (2)	...	80
* — (2)	...	...	...	164	* <i>Bisley</i> ...	...	263, 269
Balsall Temple (1)	...	...	...	18	Blakesley	...	245
* — (2)	...	...	...	23	Blisworth	...	15
— (3)	...	...	...	51	<i>Bloxham</i>	...	18
— (4)	...	...	...	82	* <i>Blymhill</i>	...	36, 285
* — (5)	...	...	...	235	<i>Blythfield</i>	...	46, 180
Banwell	...	...	...	193	<i>Bolton Abbey</i> (1)	...	114
Barby	...	...	...	37	— (2)	...	149
<i>Barfreston</i>	...	...	...	235	* — (3)	...	161
<i>Barholme</i>	...	...	...	244	* * — (4, 5)	...	280
Barkby (1)	...	...	...	17	<i>Boston</i> ...	...	150
— (2)	...	...	...	39	<i>Bottisham</i>	...	60
* — (3)	...	...	...	51	<i>Boughton Aluph</i>	...	120
* — (4)	...	...	...	61	<i>Bourne</i>	...	17
* — (5)	...	...	...	73	* <i>Bozeat</i> (1)	...	122
— (6)	...	...	...	98	— (2)	...	188
* — (7)	...	...	...	124	— (3)	...	258
Barnack (1)	...	...	...	47, 180	Brackley (1)	...	127
— (2)	...	...	...	57	* — (2)	...	128
* — (3)	...	...	...	99	* <i>Brampton, Church</i> (1)	...	76, 77
Barnwell St. Andrew (1)	...	...	...	36	* — (2)	...	106
* — (2)	...	...	...	119	— (3)	...	138
Barrow upon Soar (1)...	...	...	...	15	* <i>Braunston</i>	...	101, 249
— (2)...	...	...	...	189	Brecon Priory (1)	...	91
<i>Barton on the Heath</i>	...	...	...	100	* — (2)	...	121
Barton, Earls	...	...	...	93	* <i>Brewood</i>	...	193
<i>Barton Segrave</i>	...	...	...	238	<i>Bridlington</i> (1)	...	64
* <i>Barwell</i>	...	...	...	221	— (2)	...	66
<i>Basingstoke</i>	...	...	...	207	<i>Brigham</i>	...	131
Bath Cathedral (1, 2)...	...	...	...	183, 253	* <i>Brigsstock</i> (1)...	...	202
— (3)	...	...	...	189	— (2)...	...	245
<i>Bayeux Cathedral</i>	...	...	...	73	Brington (1)	...	181
Bearstead	...	...	...	91	* — (2)	...	182
<i>Bedale</i>	...	...	...	67	Bristol, St. Augustine...	...	193
<i>Bedingham</i>	...	...	...	100	* — Cathedral (1)	...	50
<i>Bedwin, Great</i> ...	...	...	...	80	* — (2)	...	51
* <i>Berkeley</i> (1)	...	...	...	43	* — (3)	...	60
— (2)	...	...	...	185	— (4)	...	67
— (3)	...	...	...	236	— (5)	...	77
<i>Beverley Minster</i>	...	...	...	ib.	* — (6)	...	82
— <i>St. Mary</i> (screen)	...	...	...	9, 122	* — (7)	...	131

* Bristol Cathedral (8)	...	135
* ——— (9)	...	193
* ——— (10)	...	239
—— <i>St. James</i>	...	234
—— <i>St. Mary Redcliffe</i> (1)	...	143
—— (2)	...	193
* ——— Mayor's Chapel (1)	...	36
* ——— (2)	...	82
—— (3)	...	218
—— <i>St. Werburgh</i> (1)	...	189
—— (2)	...	229
* Broad Blunsdon	...	16, 48
Buckland	...	182
Burrington (1)	...	204
—— (2)	...	219
<i>Burton</i> (1)	...	205
—— (2)	...	209
Bushbury	...	58
* Byfield (1)	...	57
—— (2)	...	98
* ——— (3)	...	255

## C.

* Caldicott (1, 2)	...	274
* ——— Castle	...	278
Cam (1)	...	81
—— (2)	...	188
—— (3)	...	196
* — (4, 5)	...	287
Cambridge, Great St. Mary	...	217
—— King's Coll. (1)	...	218
—— (2)	...	222
—— (3)	...	226
—— Little St. Mary	...	143
* ——— St. Michael (1)	...	94
* ——— (2, 3)	...	288
* <i>Cameringham</i>	...	248
Canterbury Cathedral (1)	...	125
—— (2, 3)	...	179
—— (4)	...	184
—— (5)	...	216
—— (6)	...	233
* ——— <i>St. Dunstan</i>	...	97
* ——— <i>St. Stephen's</i>	...	18, 262
<i>Capel</i>	...	271
Cardiff	...	229
Cardigan (1, 2)	...	193
* <i>Carenton</i> (1, 2)	...	240
Carew (1)	...	229
—— (2)	...	279
* <i>Carlby</i>	...	218
<i>Carlisle Cathedral</i>	...	129, 141
<i>Carlton Scroope</i>	...	49
<i>Cartmel</i> (1)	...	38
—— (2)	...	66
* Cassington	...	35
* <i>Castor</i>	...	220
* <i>Catworth</i>	...	239
Chacombe (1)	...	44
* ——— (2)	...	92
<i>Chaddesley Corbet</i> (1)	...	126
* ——— (2)	...	130
<i>Charlton</i>	...	15
—— <i>Horethorne</i>	...	64
<i>Chartham</i> (1)	...	80
—— (2)	...	81
Charwelton	...	44
<i>Checkley</i>	...	46
* Cheddar	...	253
Cheltenham (1)	...	77, 146
* ——— (2)	...	115
—— (3)	...	235
* ——— (4)	...	287
Chelveston	...	249
Chepstow Castle (1)	...	248
—— (2)	...	261
—— (3)	...	263
Cherry Hinton (1)	...	178
—— (2)	...	179
* <i>Chipping Norton</i> (1)	...	77
* ——— (2)	...	119
* ——— (3)	...	123
* ——— (4)	...	159
Chipping Sodbury	...	252
Chipping Warden (1)	...	35
—— (2)	...	59
* ——— (3)	...	128
—— (4)	...	133
Cholsey	...	18
Christ Church, Monmouth (1, 2)	...	229

<i>Churchdown</i> ... .. 177	<i>Cricklade, St. Sampson</i> (4) ... 81
<i>Churchill</i> ... .. 193	<i>Croft</i> ... .. 15
* <i>Cirencester</i> (1, 2) ... .. 267	<i>Cromer</i> ... .. 242
* — (3) ... .. 269	* <i>Cross, St.</i> (1) ... .. 91, 118
<i>Claverley</i> (1) ... .. 68	— (2) ... .. 202
* — (2) ... .. 76	* — (3) ... .. 207
* — (3) ... .. 78	* <i>Cuddesden</i> (1) ... .. 61
<i>Claybrook, Great</i> (1) ... .. 107	— (2) ... .. 92
* — — (2) ... .. 160	— (3) ... .. 181
<i>Claycoaten</i> (1) ... .. 114	— (4) ... .. 185
* — (2) ... .. 202	* <i>Curdworth</i> ... .. 216
* <i>Clement, St., Jersey</i> ... .. 159	
<i>Clent</i> (1) ... .. 61	
* — (2) ... .. 195	
<i>Coaley</i> (1) ... .. 99	
— (2) ... .. 188	
— (3) ... .. 193	
<i>Coggs</i> ... .. 249	
<i>Compton, Long</i> ... .. 30	
<i>Congresbury</i> (1) ... .. 182	
* — (2) ... .. 247	
<i>Corsham</i> (1) ... .. 71	
* — (2) ... .. 112	
<i>Cossington</i> (1) ... .. 54	
— (2) ... .. 60	
* <i>Cotterstock</i> (1) ... .. 144, 146	
* — (2) ... .. 277	
<i>Cottesbrook</i> ... .. 17	
<i>Cottingham</i> ... .. 150	
* <i>Cottishall</i> ... .. 242	
<i>Courtceenhall</i> ... .. 46	
<i>Cowley, Middlesex</i> ... .. 91, 119	
— <i>Oxon</i> ... .. 245	
<i>Cranford St. Andrew</i> ... .. 99	
<i>Cransley</i> (1) ... .. 64	
— (2) ... .. 94	
<i>Crick</i> (1) ... .. 77	
— (2) ... .. 96	
* — (3) ... .. 112	
* — (4) ... .. 130	
— (5) ... .. 130	
— (6) ... .. 151	
* — (7, 8, 9) ... .. 153	
<i>Cricklade, St. Sampson</i> (1) ... 64	
* — — (2) ... .. 68	
— — (3) ... .. 77	
	D.
	* <i>Darfield</i> ... .. 138
	* <i>Datchett</i> ... .. 279
	<i>David's, St., Palace</i> (1) ... 178
	— — (2) ... .. 235
	<i>Deddington</i> (1) ... .. 18
	— (2) ... .. ib.
	— (3) ... .. 205
	<i>Deeping</i> ... .. 124
	— ... .. 208
	<i>Denford</i> ... .. 30
	— ... .. 249
	<i>Didcot</i> ... .. 193
	<i>Ditton</i> ... .. 99
	* <i>Donat's, St.</i> ... .. 248
	<i>Dorchester</i> (doorway) ... .. 245
	— — (1) ... .. 17
	— — (2) ... .. 30
	— — (3) ... .. 46
	— — (4) ... .. 47
	— — (5) ... .. 64, 91
	— — (6) ... .. 64
	— — (7) ... .. 80
	— — (8) 121, 131, 180, 197
	— — (9) ... .. 190
	— — (10) ... .. 204, 248
	<i>Dover, Maison Dieu</i> ... .. 239
	<i>Dowsby</i> ... .. 269
	* <i>Drayton, West</i> ... .. 251
	<i>Dunchurch</i> (1) ... .. 79
	— (2) ... .. 114
	— (3) ... .. 203

<i>Dundee</i> ...	...	...	234
Dursley (1)	...	...	193
* — (2)	...	...	194
Duston...	...	...	160

Exeter Cathedral (15)	...	119
* — (16)	...	127, 145
— (17)	...	144
* Eydon	...	73

E.

Eastington	...	...	65
* Easton Maudit	...	...	259
* Easton Neston (1)	...	...	18
* — (2)	...	...	60
* Eaton, Church	...	...	196
<i>Eaton Socon</i>	...	...	243
* Ecton...	...	...	207
<i>Eling</i>	...	...	77
* Ely Cathedral (1)	..	...	139
— (2)	...	...	142
— (3)	...	...	143
— (4)	...	...	219
— (doorway)	...	...	9
— (triforium)	...	...	8, 9
Ensham	...	...	30
* Etchingam (1)	...	...	98
* — (2)	...	...	115
* — (3)	...	...	162
* — (4)	...	...	166
— (5)	...	...	207
Etton	...	...	13, 15
<i>Evington</i> (1)	...	...	272
— (2)	...	...	278
Exeter	...	...	177
— Cathedral (1)	...	..	32
— (2)	...	...	50
— (3)	...	...	52
* — (4)	...	...	ib.
* — (5)	...	...	56
* — (6)	...	...	57
* — (7)	...	...	69, 118
* — (8)	...	...	71
* — (9)	...	...	ib.
— (10)	...	...	72
— (11)	...	...	73
* — (12)	...	...	ib.
* — (13)	...	...	78
* — (14)	...	...	102

F.

Fagan, St. (1)	...	...	35
— (2)	...	...	57
Fairford	...	...	184
* Farleigh, East	...	...	138
Farringdon	...	...	263
<i>Fenstanton</i>	...	...	118
<i>Ferrington, St. Clement</i>	...	...	228
— <i>St. John</i>	...	...	236
Finedon (1)	...	...	44
— (2)	...	...	94
<i>Fishtoft</i>	...	...	74
<i>Fleet</i>	...	...	81
Floore (1)	...	...	94
— (2)	...	...	185
* Fordham (1)...	...	...	138
* — (2)...	...	...	143
Fotheringhay	...	...	196
<i>Fountains</i>	...	...	261
* Fownhope	...	...	81
Frisby (1)	...	...	77
* — (2)	...	...	135
— (3)	...	...	208
* — (4)	...	...	ib.
* — (5)	...	...	238
— (6)	...	...	259
<i>Fulbick</i> ...	...	...	101

G.

Gaddesby (1)	...	...	7, 28
— (2)	...	...	15
* — (3)	...	...	30
— (4)	...	...	44
— (5)	...	...	112
* — (6)	...	...	142
* — (7)	...	...	143
— (8)	...	...	189
* — (9)	...	...	239

Garsington ... ..	112
Geddington (1) ... ..	30
——— (2) ... ..	126
* ——— (3) ... ..	238
George, St., Glamorgan ...	19
Glaphthorn (1) ... ..	7, 28
——— (2) ... ..	57
* ——— (3, 4) ... ..	246
* Glastonbury Abbey Barn ...	238
* ——— St. John, 184, 186, 213	
Gloucester Cathedral (1) ...	76
* ——— ——— (2) ... ..	122
——— ——— (3) ... ..	142
Gnosall... ..	134
* Grafton Regis ... ..	192
Grafton Underwood ... ..	126
Granchester (1) ... ..	134
——— (2) ... ..	139
Grantham (1) ... ..	25
——— (2) ... ..	153
* ——— (3) ... ..	280
Grasby... ..	169
* Graville ... ..	23
Greens Norton... ..	112
Grouville (1, 2) ... ..	152
* ——— (3) ... ..	165
Guisborough (1) ... ..	32
——— (2) ... ..	52
——— (3) ... ..	59
——— (4) ... ..	67

## H.

Haddon, East ... ..	110, 161
Hale, Great (1) ... ..	31
* ——— (2) ... ..	129
Hales Owen ... ..	190
Hampton in Arden (1) ...	30
——— ——— (2) ... ..	188
* Hampton Poyle (1) ... ..	51
——— ——— (2) ... ..	205
Handsworth ... ..	46
Harborough, Market (1) ...	42
* ——— ——— (2) ... ..	119

Harborough, Market (3) ...	125
* Harpole ... ..	179
* Harpswell ... ..	114
Harrowden, Little ... ..	246
Hartwell ... ..	110, 161
Haseley, Great ... ..	68
* Haverfordwest, St. Mary (1)	7, 262
——— ——— (2) ... ..	216
* ——— ——— (3) ... ..	229
——— ——— (4) ... ..	ib.
* ——— ——— (5) ... ..	267
* Hawkhurst (1) ... ..	102
* ——— (2) ... ..	120, 124, 202
* Hawton ... ..	163
Haydon ... ..	97
Headcorn ... ..	181
* Heckington (1) ... ..	38
——— (2) ... ..	96
——— (3) ... ..	97, 101
——— (4) ... ..	130
——— (5) ... ..	148
——— (6) ... ..	149
* Hedenham (1) ... ..	57
——— (2) ... ..	94
Helier, St. ... ..	152
Hellidon ... ..	138
Helpstone (1) ... ..	101
——— (2) ... ..	244, 246
* Hereford, All Saints (1) ...	31
* ——— ——— (2) ... ..	188
* ——— ——— (3) ... ..	190
——— Cathedral (1) ... ..	17
* ——— ——— (2) ... ..	26
* ——— ——— (3) ... ..	72
* ——— ——— (4) ... ..	186, 195
* ——— ——— (5) ... ..	217
* ——— ——— (6) ... ..	227
Herne ... ..	60
Hethersett ... ..	124
Hexham ... ..	45, 255
Higham Ferrers (1) ... ..	41
——— ——— (2) ... ..	93
——— ——— (3) ... ..	175
——— ——— (4) ... ..	258
——— ——— Bede House ...	195
——— ——— Schoolhouse ...	182

<i>Hingham</i>	...	...	278
Hinksey, Ferry	...	...	49
* Hoby (1)	...	...	60, 67
* — (2)	...	...	93
* <i>Holton</i>	...	...	92
<i>Horbling</i>	...	...	114
<i>Horton on the Hill</i>	...	...	249
<i>Houghton-le-Spring</i>	...	...	139
<i>Howden</i> (1)	...	...	21
— (2)	...	...	59
— (3)	...	...	121
— (4)	...	...	144
<i>Howell</i>	...	...	83
<i>Hull</i> (1)	...	...	72
— (2)	...	...	140
— (3)	...	...	213
* Hunton	...	...	59
<i>Hutton</i>	...	...	193

I.

<i>Icklesham</i>	...	...	91
* Ifley (1)	...	...	36
— (2)	...	...	233
* <i>Ilstington</i>	...	...	66
Irthlingborough (1)	...	44, 248	
— (2)	...	...	96
— (3)	...	...	108
— (4)	...	...	135
* <i>Isleham</i>	...	...	228
Islip, Oxon	...	...	50
<i>Itchington, Long</i>	...	...	48
Iver	...	...	106

J.

Jersey	...	...	94, 159
* John, St., Jersey	...	...	164, 210

K

* Kempsford (1)	...	...	263, 4
* — (2)	...	...	278
* Kenelm, St., Salop	...	...	247

Kidlington (1)	...	...	93
— (2)	...	...	119
— (3)	...	...	143
— (4)	...	...	160
* Kidwelly	...	...	189
* Kilworth, South	...	...	259
Kingscliffe (1)	...	...	41
— (2)	...	...	165
— (3)	...	...	257
— (4)	...	...	258
Kingsthorpe	...	...	193
<i>Kingston St. Michael</i>	...	...	64
Kirkby Bellars	...	...	112, 115
Kislingbury (1)	...	...	205
— (2)	...	...	206, 216

L.

Lapley	...	...	44
* <i>Lapworth</i>	...	...	48
* Lawrence, St., Jersey	...	...	163
Lechlade	...	...	204
<i>Ledbury</i>	...	...	133
Leeds, Kent	...	...	15
Leighton Buzzard	...	...	179
<i>Leominster</i>	...	...	74
Lichfield Cathedral (1)	...	...	18
— (2)	...	...	39
— (3)	...	...	70
— (4)	...	...	100
* — (5)	...	...	238
— St. Michael	...	...	182
<i>Limbury</i>	...	...	11
* Lincoln, St. Benedict	...	...	115
— Cathedral (1)	...	...	8, 51
— (2)	...	...	11, 27
* — (3)	...	...	236
— St. Mary-le-Wigford	...	...	6
— St. Peter-le-Gowts	...	...	148
<i>Lindfield</i>	...	...	35
* <i>Linlithgow</i>	...	...	239
* Llancarvan	...	...	253
Llandaff Cathedral (1)	...	...	16
— (2)	...	...	93
* London, Ely Chapel, 62, 77, 145, 229	...	...	

Longdon	...	...	189
* Loughborough	...	...	225
* Luffwick (1)	...	...	223
* ——— (2)	...	...	227
* <i>Luton</i> ...	...	...	128
Lutterworth (1)	...	...	114
———— (2)	...	...	189
———— (3)	...	...	203

## M.

Magor	...	...	274
Maidstone (1)	...	...	182
———— (2)	...	...	183
* ——— (3)	...	...	218
Malling, East	...	...	127
* Malmesbury Abbey (1)	...	...	271
———— (2)	...	ib.	
* <i>Marlow, Great</i> (1)	...	...	59
* ——— (2)	...	...	65
Marston, Oxon (1)	...	...	179
———— (2)	...	...	193
* Marston, St. Lawrence (1)	...	...	123
———— (2)	...	...	190
———— (3)	...	...	207
* Maxstoke	...	...	107, 114
* <i>Mayfield</i>	...	...	226
* Melton Mowbray (1)	...	...	28
———— (2)	...	...	64
* ——— (3)	...	...	134
<i>Meopham</i> (1)	...	...	18
———— (2)	...	...	54
* Middleton Cheney (1)	...	...	32
———— (2)	...	...	179
<i>Mildenhall</i>	...	...	69
<i>Milton Abbey</i>	...	...	56
<i>Milton, Great</i>	...	...	122, 153
Milton Malsor (1)	...	...	93
———— (2)	...	...	203
* ——— (3)	...	...	236, 240, 251
* Minchinhampton (1)	...	...	234
* ——— (2)	...	...	239
<i>Minden</i>	...	...	75
Misterton (1)	...	...	112
———— (2)	...	...	160

Misterton (3)	...	...	203
* ——— (4)	...	...	217
Moreton, North (1)	...	...	71
* ——— (2)	...	...	110
* <i>Morton</i>	...	...	22
Morton Pinkeney	...	...	15
Moseley	...	...	181
* <i>Moulsford</i>	...	...	116
Moulton	...	...	100

## N.

<i>Nantwich</i> (1)	...	...	123
———— (2)	...	...	150
Narborough	...	...	67
Netley (1)	...	...	21
———— (2)	...	...	35
———— (3)	...	...	43
Nettlestead (1)	...	...	177
———— (2)	...	...	178
* Newark (1)	...	...	148
* ——— (2)	...	...	186
———— (3)	...	...	258
* <i>Newent</i>	...	...	48
Newnham, Northants...	...	...	60
Newport, Monmouth	...	...	229
<i>Newton</i> ...	...	...	101
* <i>Normanton</i>	...	...	219
Northampton, St. Giles (1)	...	...	45
———— (2)	...	...	93
———— (3)	...	...	179
———— (4)	...	...	188
* ——— (5)	...	...	203
———— (6)	...	...	251
———— St. John (1)	...	...	59
———— (2)	...	...	182
———— St. Sepulchre (1)	...	...	46
———— (2)	...	...	182
* Northborough (1)	...	...	13, 15
———— (2)	...	...	207
Northfield	...	...	45
<i>Northfleet</i> (1)	...	...	36
———— (2)	...	...	59
———— (3)	...	...	120, 124
* ——— (4)	...	...	201

Norton by Daventry ...	...	119
Norton, King's... ..	...	203
* <i>Norwich, St. Clement's</i> ...	...	130
* ——— <i>St. George Colegate</i>	...	216
* ——— <i>St. Giles</i> ... ..	...	219
* ——— <i>St. John Maddermarket</i>	...	144
* ——— <i>St. Simon and St. Jude</i>	...	181

O.

* Oadby ... ..	...	202, 281
<i>Odell</i> ... ..	...	217
<i>Offord</i> ... ..	...	133
<i>Oppenheim</i> ... ..	...	240
Oundle (1) ... ..	...	13
—— (2) ... ..	...	17
—— (3) ... ..	...	20
* ——— (4) ... ..	...	66, 73, 180
* ——— (5) ... ..	...	98, 205
* ——— (6) ... ..	...	113
* ——— (7) ... ..	...	127
* ——— (8) ... ..	...	209
<i>Over</i> ... ..	...	101
Oxford, All Souls ...	...	171, 254
—— St. Aldate's(1)	...	93
—— ——— (2)	...	217
* ——— Cathedral (1)	...	109
—— ——— (2)	...	112
—— ——— (3)	...	148
—— ——— (4)	...	233
—— ——— (5)	...	258
—— Corpus Christi	...	182
—— St. Giles (1) ...	...	7
—— ——— (2) ...	...	17
—— St. Mary (1) ...	...	99
—— ——— (2) 130, 171, 183,	...	213
—— ——— (3) ...	...	194
—— ——— (4) ...	...	258
—— St. Mary Magdalen (1)	...	93
—— ——— (2)	...	119
—— ——— (3)	...	160
* ——— ——— (4)	...	162
—— Oriel ... ..	...	100
—— St. Peter's ... ..	...	114

P.

* Panterry (1) ... ..	...	56, 268
—— (2) ... ..	...	58, 268
Paston (1) ... ..	...	36
—— (2) ... ..	...	ib.
—— (3) ... ..	...	ib.
—— (4) ... ..	...	ib.
* ——— (5) ... ..	...	ib.
* ——— (6) ... ..	...	ib.
—— (7) ... ..	...	ib.
—— (8) ... ..	...	ib.
* ——— (9) ... ..	...	177
<i>Pattingham</i> ... ..	...	6
Pattishall ... ..	...	54
* Peckleton (1) ... ..	...	209
—— (2) ... ..	...	251
* Penkridge (1)... ..	...	169
* ——— (2)... ..	...	134
—— (3, 4)... ..	...	179
* Penshurst Hall ... ..	...	254
* Peterborough Cathedral (1)	...	17, 51
* ——— ——— (2)	...	39
* ——— ——— (3)	...	56
—— ——— (4)	...	100
* ——— ——— (5)	...	165
—— ——— (6)	...	182, 3
—— ——— (7, 8)	...	205
—— ——— (9)	...	235
—— St. Nicholas ...	...	203
* Piddington, Northants	...	41
<i>Piddington, Oxon</i> ... ..	...	44
<i>Pilton</i> ... ..	...	114
* <i>Plympton St. Mary</i> ... ..	...	126
Polebrook (1) ... ..	...	41
—— (2) ... ..	...	164
* ——— (3) ... ..	...	246
—— (4) ... ..	...	258
* <i>Pont Audemer, St. Catharine</i>	...	93
—— <i>St. Germain</i> (1)	...	23
* ——— ——— (2)	...	25
—— ——— (3)	...	158
* Portbury (1)... ..	...	43
* ——— (2)... ..	...	48
—— (3)... ..	...	62
Portishead (1)... ..	...	119, 120

Portishead (2) ...	...	...	190
* <i>Postwick</i> ...	...	...	76, 83
* <i>Potterdale</i> ...	...	...	133
Purton (1) ...	...	...	114
—— (2) ...	...	...	181

## Q.

<i>Quarrington</i> ...	...	...	31
Queniborough (1) ...	...	...	99
—— (2) ...	...	...	130
—— (3) ...	...	...	259

## R.

Ratcliffe ...	...	...	30
Raunds (1) ...	...	...	7
—— (2) ...	...	...	25, 133
* —— (3) ...	...	...	165
—— (4) ...	...	...	189
* <i>Ravensthorpe</i> ...	...	...	42
<i>Raydon</i> (1) ...	...	...	15
—— (2) ...	...	...	35
Ringstead (1) ...	...	...	109
—— (2) ...	...	...	144, 146
—— (3) ...	...	...	165
—— (4) ...	...	...	245
<i>Ripon Cathedral</i> ...	...	...	52
Rochester Cathedral (1) ...	...	...	127
—— (2) ...	...	...	138
—— (3) ...	...	...	186
—— (4) ...	...	...	188
Roggiett ...	...	...	274
Romsey (1) ...	...	...	17
—— (2) ..	...	...	183
—— (3) ...	...	...	186
Rotherby ...	...	...	257
Rothersthorpe (1) ...	...	...	44
* —— (2) ...	...	...	91
—— (3) ...	...	...	138
—— (4) ...	...	...	185
* <i>Rothley</i> ...	...	...	227
Rothwell (1) ...	...	...	31
* —— (2) ...	...	...	57
<i>Rotterdam Cathedral</i> ...	...	...	143

<i>Rouen, St. Ouen</i> ...	...	...	158
<i>Rudston</i> ...	...	...	21
Rushden (1) ...	...	...	15
—— (2) ...	...	...	44
—— (3) ..	...	...	54
* —— (4) ...	...	...	176, 195
—— (5) ...	...	...	195
* —— (6) ...	...	...	230
—— (7) ...	...	...	259

## S.

<i>Salford, Warwick</i> ...	...	...	159, 164
Salisbury Cathedral ...	...	...	21
—— (transept) ...	...	...	19
* —— <i>St. Martin</i> ...	...	...	217
<i>Samlesbury</i> ...	...	...	68
* <i>Sampford Reeds</i> ...	...	...	207
* <i>Sampford Spiney</i> ..	...	...	144
<i>Sandford, near Woodstock</i> ...	...	...	205
* <i>Saviour, St., Jersey</i> (1) ...	...	...	152
* —— (2) ...	...	...	158
* —— (3) ...	...	...	164
<i>Scottow</i> ...	...	...	134
<i>Selby</i> ...	...	...	149
Shalflete (1) ...	...	...	15
* —— (2) ...	...	...	17
* <i>Sheldwich</i> ...	...	...	229
<i>Shiere</i> (1) ...	...	...	65
* —— (2) ...	...	...	139
Shiffnal (1) ...	...	...	64
—— (2) ...	...	...	65
—— (3) ...	...	...	70
* —— (4) ...	...	...	109
* —— (5) ...	...	...	152
* <i>Shiplake</i> ...	...	...	287
* <i>Shorwell</i> ...	181, 182, 245,	...	252
<i>Shottesbroke</i> ...	...	...	202
* <i>Sibley</i> ...	...	...	100
* <i>Sleaford</i> (1) ...	...	...	114
—— (2) ...	...	...	149
—— (3) ...	...	...	ib.
* —— (4) ...	...	...	150
—— (5, 6) ...	...	...	ib.
—— (7) ...	...	...	153

[illegible]

* Thurnham ... ..	126	* Weedon Beck ... ..	175
<i>Tickhill</i> ... ..	122	Welford ... ..	93
* Tintern ... ..	268	Wellingborough (1) ... ..	36
—— Abbey (1) ... ..	16	—— (2) ... ..	125
—— (2) ... ..	68	<i>Wells Cathedral</i> (1) ... ..	97
—— (3) ... ..	73	— St. Cuthbert ... ..	189
—— (4) ... ..	81	* — <i>Palace</i> (1) ... ..	31
—— (5) ... ..	82	—— (2) ... ..	68
* — (6, 7) ... ..	263	* — (3) ... ..	86
Titchmarsh ... ..	179	Westminster Abbey (1) ... ..	12
Towcester (1) ... ..	112	—— (2) ... ..	237
* — (2) ... ..	189	—— (triforium) ... ..	15
—— (3) ... ..	245	Whiston (1) ... ..	181
<i>Trent, Somerset</i> ... ..	128	—— (2) ... ..	182
* <i>Trowse Newton</i> ... ..	37	—— (3) ... ..	185
Trumpington (1) ... ..	39	—— (4) ... ..	252
—— (2) ... ..	42	<i>Whitby</i> ... ..	180
—— (3) ... ..	44	<i>Wickham</i> ... ..	138
—— (4) ... ..	47	* Wickwar ... ..	190
<i>Tunstead</i> ... ..	213	Wigston All Saints ... ..	259
<i>Tydl St. Giles</i> ... ..	131	<i>Willingham</i> ... ..	101
U.		Wimborne Minster (1) ... ..	35
Uffington, Berks ... ..	233	—— (2) ... ..	44
* <i>Uffington, Lincoln</i> (1) ... ..	136	* — (3) ... ..	56
* — (2) ... ..	220	* — (4) ... ..	99
* <i>Upton Snodsbury</i> ... ..	202, 286	* <i>Winchelsea</i> ... ..	91
* Usk ... ..	191, 281	Winchester Cathedral (1) ... ..	33
* <i>Utrecht Cathedral</i> ... ..	74	—— (2) ... ..	179
W.		—— (3) ... ..	185
* <i>Wadworth</i> ... ..	101	—— (4) ... ..	196
* <i>Walsham, North</i> ... ..	134	—— (5) ... ..	197
<i>Waltham Abbey</i> ... ..	37	—— (6) ... ..	216
Wanlip (1) ... ..	189	* — (7) ... ..	278
—— (2) ... ..	190	—— College (1, 2) ... ..	181
Wantage ... ..	182	—— (3) ... ..	183
Wardington (1) ... ..	128	—— Deanery ... ..	188
* — (2) ... ..	ib.	—— St. John (1) ... ..	21
* Warkworth, Northants ... ..	205	—— (2) ... ..	181
Warmington, Northants ... ..	15	—— (3) ... ..	182
		<i>Winscomb</i> ... ..	193
		<i>Witney</i> (1) .. ..	140
		—— (2) ... ..	258
		<i>Wittenham, Long</i> ... ..	64
		Woodnewton ... ..	17
		Woodstock (1)... ..	16, 262
		* — (2)... ..	251

# INDEX OF PLACES.

* <i>Woolfield</i> (1)...	..	...	80	Y.			
— (2)...	...	...	81				
* <i>Wootten Wawen</i>	...	...	205	<i>Yalding</i> (1)	...	...	15
* <i>Wootton</i> (1, 2)	...	...	245	— (2)	...	...	193
<i>Worstead</i>	...	...	243	<i>Yardley, Worcester</i>	...	...	71
<i>Wotton Underedge</i>	...	...	59	<i>Yate</i>	...	...	190
* <i>Wouldham</i>	...	...	127	* <i>Yatton</i> (1)	...	...	154
* <i>Wroughton</i> (1)...	...	...	133	— (2)	...	...	185
— (2) ..	...	...	193	— (3)	...	...	191
* — (3)...	...	...	196	— (4)	...	...	192
* <i>Wroxham</i> (1)...	...	...	181	<i>Yelvertoft</i> (1)	...	...	102, 249
— (2)...	...	...	242	— (2)	...	...	160
<i>Wymmington</i> (1)	...	...	129	<i>York Cathedral</i> (1)	...	...	33
— (2)	..	...	140	— — (2)	...	...	37
* — (3, 4)	...	...	250	— — (3)	...	...	59
* — (5)	...	...	252	— — (4, 5)	...	...	150
* — (6)	...	...	256	— — (6)	...	...	213
* <i>Wyndham</i> ...	...	...	185	— <i>St. Maurice</i>	...	...	9
* <i>Wytham</i>	...	...	92, 249	* — <i>St. Saviour</i>	...	...	151



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